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At the Right—
DANIA KRUPSKA, *premiere danseuse of the Chester Hale ballet now appearing in the Broadway hit,* FRANK FAY VAUDEVILLE
—Photo by Volpe

On the Cover—
FOSTER FITZ-SIMONS *in* ARCHANGEL, *a dance in which he will be seen when he and* MIRIAM WINSLOW *give their major New York performance at the Guild Theatre, April 16*
—Photo by Elisofon

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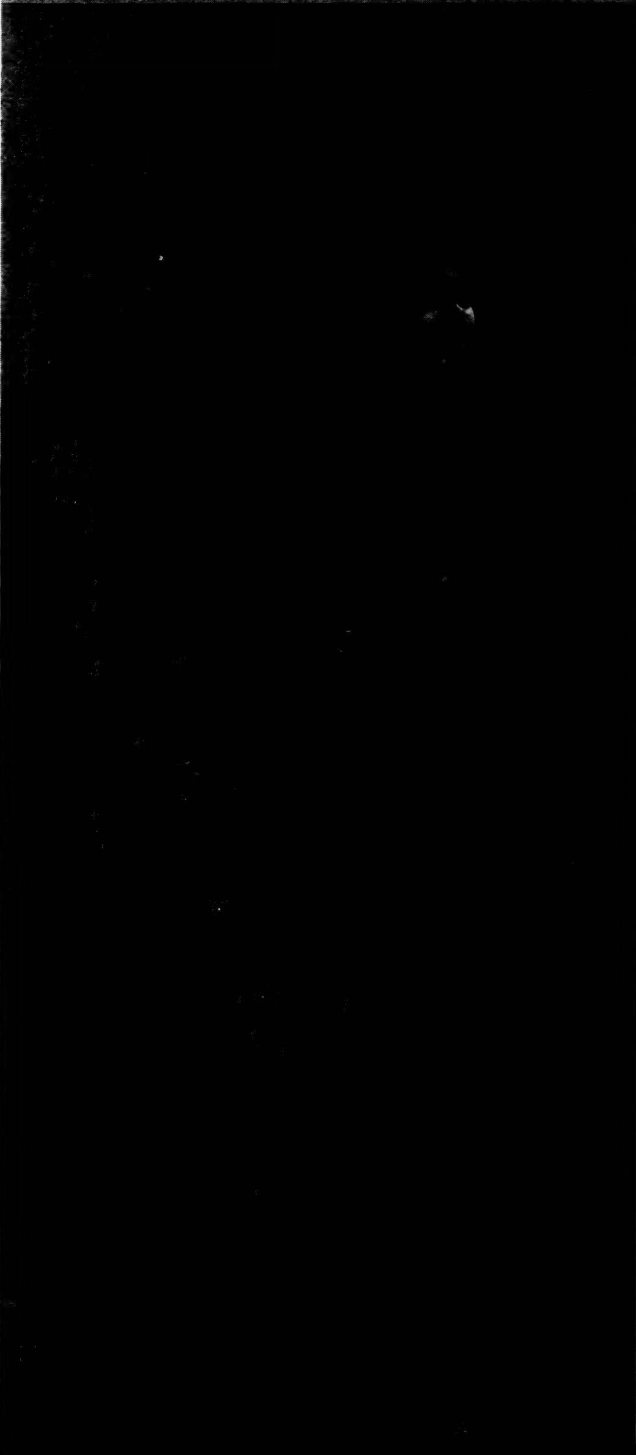


Summing Up

by

RUTH ELEANOR HOWARD

While turning the pages of an old book the other day, I came across an incident which should serve as an object lesson to everyone interested in dancing.

■

It seems that Nero was entertaining a Prince of Pontus and to do him honor he engaged a celebrated dancer to depict, in pantomime, the labours of Hercules. The visiting potentate sat spellbound as the tale unfolded in gesture before his eyes and when the number was finished, implored his host to *give* him the dancer! Nero was naturally astonished, whereupon the visitor hastened to explain that his dominion was harassed by a neighboring country whose rulers were deaf to any efforts at arbitration. "They do not understand *my* language as I do," he pointed out, "and I do not make myself clear beyond dispute in their tongue. If this man could tell my story in gesture, I am certain our misunderstandings would disappear."

■

Is it far-fetched to imagine that the misunderstandings of present-day civilization might also disappear if the people of every nation learned to know one another through dancing? It is not trite to say that dancing is a universal language . . . proof that people's understanding is stimulated by the dance is found in our own reactions to the Shan-Kar Ballet . . . here we have a crusader inspiring in us a kinship for India by showing us in rhythmic gesture her poignant sorrow and spiritual beauty.

■

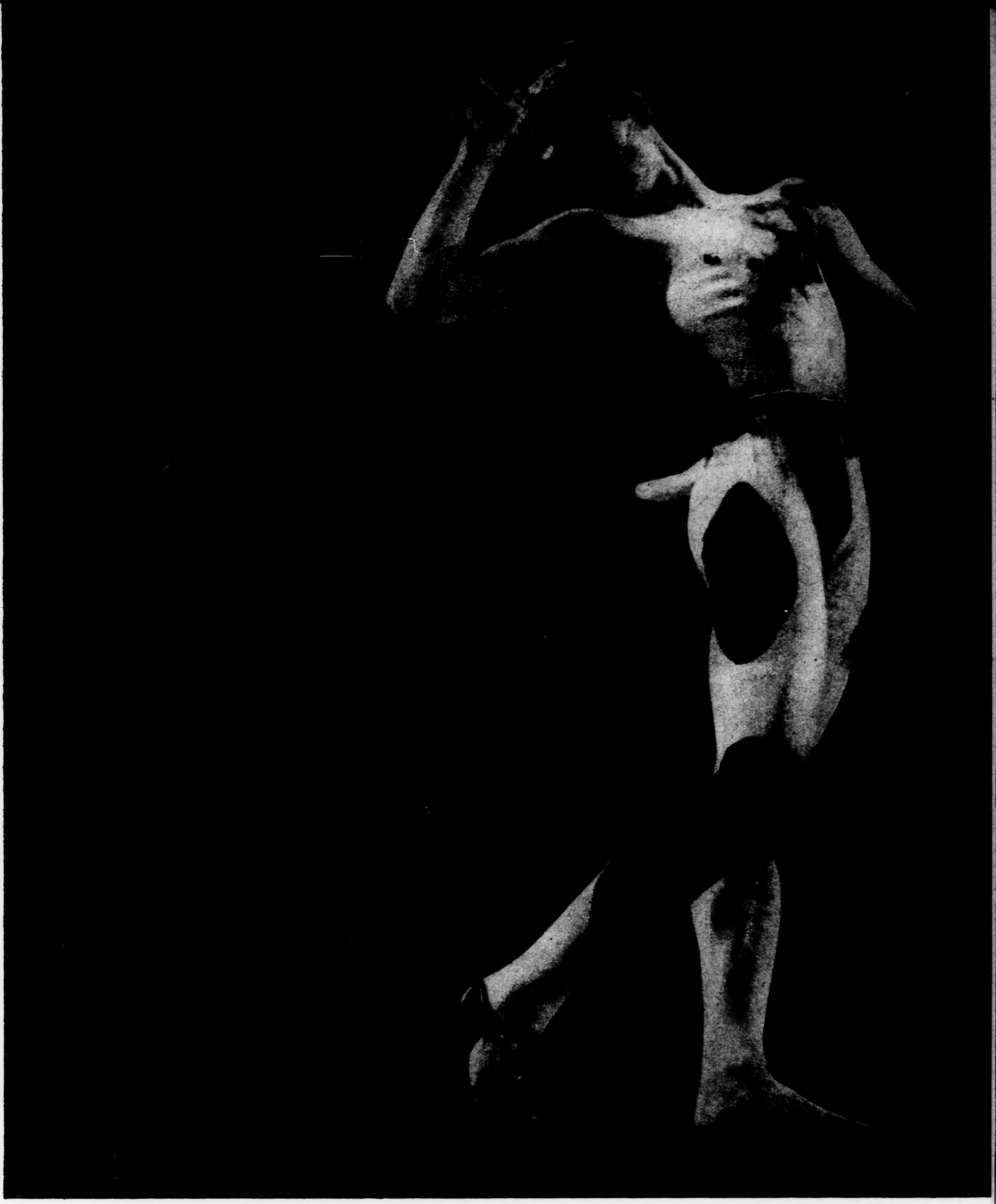
France, Roumania, Poland and Soviet Russia are sending ballets to the World's Fair . . . if, in addition to the classic repertoire we all love, they plan to show us dances which make us one with their people they will have made a great stride forward in the cause of world peace.

■

But where are the dancers of other countries . . . and where are our own? Why doesn't our government use some of the taxpayers' money to create companies of dancers to spread our "good neighbor" policy throughout the world instead of subsidizing projects which foster dances of such "social content" that they foment unrest among our own people?

■

Here, is a crusade which every dancer and every dance teacher should undertake . . . a policy of world peace through the dance . . . for, by their dancing you may know a people—and we *cannot* hate anyone we *really* know!



Yura Zoritch

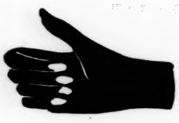
in L'Apres Midi D'un Faune

A performance picture made especially for THE AMERICAN DANCER during the Massine company's spring engagement at the Metropolitan.

by Chester Kohn, A.R.P.S.

Wherein celebrated dancers and teachers air their pet likes and dislikes

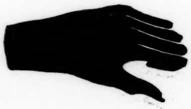
thumbs down
thumbs up



MARTHA GRAHAM says:

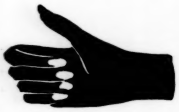
- ...on a dance form which has its roots in the lives, customs, traditions and interests of one's own people.
- ...on good theatre.
- ...on expert dancing of any type.
- ...on cleanness of line and economy of movement.
- ...on dancers who have an awareness of today.

MARTHA GRAHAM



MARTHA GRAHAM says:

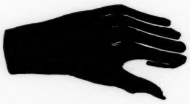
- ...on pretentiousness and artiness.
- ...on any attempt to justify poor dancing by an idea, no matter how good the idea might be.
- ...on those who do not recognize the need of a good technical base for the dancer.
- ...on the dancing of slogans which might be displayed to better effect on banners !
- ...on self-expressionism.



ARTHUR MURRAY says:

- ...on participation dances such as *Chestnut Tree, Lambeth Walk, Koki-Koki, Shoo-fly* and *Glamour Glide* because they afford fun for all.
- ...on girls and boys who commence to study ballroom when they're very young.
- ...on a graceful standard position that is acceptable at any time in any country.
- ...on the dancer who doesn't sacrifice perfection for variety.
- ...on the girl who learns to lead as well as follow.

ARTHUR MURRAY



ARTHUR MURRAY says:

- ...on freak fads of position such as extreme cheek to cheek, strangle hold and protruding posterior.
- ...on people who apologize for their dancing and do nothing to correct it.
- ...on women who wear trains on their dresses or corsages while dancing.
- ...on fancy holds. They are as old-fashioned as celluloid collars.
- ...on the girl who can dance with only one partner.
- ...on the man who swings his left arm like a pump handle or a woman who beats time on her partner's shoulder while dancing.

👍

KAREN CONRAD says:

...on my favorite ballet, *Voices of Spring.*
...on dancers who take class every day.
...on dancers who have adequate training before beginning a stage career.
...on a place to spot while doing a set of pirouettes in performance.
...on my blue tou-tou.

Karen Conrad

👎

KAREN CONRAD says:

...on small and slippery stages.
...on conceit in dancers.
...on ballet dancers who appear on the stage without tights.
...on catty dancers who are always anxious to belittle.
...on posing for pictures.

👍

LEON FOKINE says:

...on Pavlowa ! — the greatest ballerina I have ever seen !
...on American dancers—they have just as much talent as Europeans.
...on Carnival—my favorite ballet !
...on those who recognize the necessity of taking class every day.
...on dancers who make it their business to know the history and background of the dance.

Leon Fokine

👎

LEON FOKINE says:

...on those who think they can dance ballet professionally before studying five years.
...on children on *pointe* before they are 11 or 12 years old.
...on those who believe *tour de force* is as important as a definite style in ballet.
...on American choreography !—except Catherine Littlefield's.
...on those who think the Europeans are more appreciative of the dance than Americans.

👍

THE HARTMANS say:

...on modern dancing—because it gives us some of our best ideas.
...on Radio City Music Hall—one of our favorite spots.
...On Trudi Schoop—because she has brains enough not to try to hog the whole show.
...on the up-do-hair-trend because it makes Grace look so funny ! (Paul)
...on audiences of any kind anywhere—they're the customers so they must be right !

Grace *and* Paul Hartman

👎

THE HARTMANS say:

...(twice !) on people who don't like dogs.
...on gowns that tear and the guy who invented hoop skirts.
...on people who have thumbs down—because they have no sense of humor !
...on Paul Haakon's ping-pong playing —because you can't beat him.
...on vacations — because our work changes so rapidly it isn't good unless we keep it up.

New Horizons

by JAMES A. LYONS

Scene from the Ashville Civic Ballet

THERE has been a great deal of discussion of the relation of Dance to other branches of the fine arts, principally to music and drama. There are many approaches to the subject, but the feeling grows that this idea of relationship is born of a short perspective; that what is actually an integrated whole has been arbitrarily split into its component parts with sometimes lamentable results.

First, what is a dance? What do we see when we see a dance? We see a moving figure, dressed, accompanied by sound, usually by light. There are, of course, dances without accompaniment, dances without costume, but in general, these are never as rich as the dances which use the broader resources. In its largest terms, dance is not only movement, but movement costumed, lighted, and integrated with music. Therefore it becomes increasingly evident that upon the dancer lies a responsibility that grows ever greater. For in this light, dance becomes a synthesis of *all* the arts, and the dancer must be adept not only in movement, but in stagecraft, music, and costume design.

With the creation of the movement must also come the creation of the costume, and all the rest of the accompaniment, music and otherwise. Great choruses of disapproval will rise at the above statement; that it is too much to ask, that the dancer cannot do so much, that he need not do so much; but in spite of this protest, the greatest dancers *will* do all these things in the future.

Rarely, one finds a perfect collaborator, a musician who can write perfect accompaniment for one's dances. But why should the dance be dependent upon the fortunes and vagaries of musicians? If a dancer is to employ music as part of his work, he should be able to furnish that music himself. The dance, if it is to rise to truly heroic proportions as an art, must stand completely on its own feet and ask no favors.

This means the dancer must be dependent on no one, and sufficient unto himself for his needs. And this is not at all impossible. If one is a truly creative artist, the creative flow can be guided into many channels—the greatest artists have always been expressive in many media, and the truly great dancers will naturally create in this way. This is true of Martha Graham. Her costumes are a necessary part of the dances. Every costume contributes directly to the projection of the dance. *Imperial Gesture* without the great skirt is only half a dance, and the dance was obviously composed with the costume in mind. While Miss Graham has not written her own music, she has undoubtedly been its guiding spirit. She is very fortunate in having an excellent collaborator and complement, Louis Horst. And the result of this singleness of focus is clear and strong.

There is in San Francisco an excellent group of rising young dancers called the Allied Dance Group. They have a growing repertoire of dances *but no music,* and they find themselves severely handicapped. There is great need for a composer, but at present there is no one with a sufficient understanding and talent and interest to compose for them. What dancer has not had this same humiliating experience? Coaxing and cajoling musicians into sometimes profitless co-operation. It is seldom that a musician can ever really create a successful composition as dance accompaniment. Musicians are primarily interested in music as music and not as part of dance, and more often than not when a competent composer writes for a dancer, music as accompaniment is sacrificed to music as music.

A dance created by ready-made music is always limited by it. There are bounds beyond which the dancer cannot go, and to a creative dancer this is ultimately intolerable. When the dancer creates, he dances to some inner voice—some internal music of his own. *Movement is never born alone.* Who but the dancer himself can know what this music is? And who but the dancer can express it?

Convention decrees we cannot dance naked. So, though movement in its essence cries out at being covered, the dancer can make a virtue of necessity and utilize this covering to good advantage. It can magnify and extend movement, but it must never constrict, confuse or obliterate movement. In the *Imperial Gesture* mentioned above, the skirt is actually a participant in the dance. Again, who but the dancer himself can conceive such a costume? If the dancer does not create to include costume and music, then the dance should be done without. This is not a harsh restriction, but only the requisite for clarity. The great artist must not be continually borrowing from others. It is well to absorb ways and means discovered by others, but in creating, eventually the work must be a single process, or the product is inferior. There are exceptions to this, granted, but in general, the greatest art is always the work of a single mind.

Our dancing today is done in theatres, on stages, and to dance there without a knowledge of the workings of a stage, the limitations and possibilities of light, setting, is to invite disaster. To refuse to utilize the technique of the drama is to impose a needless limitation. And again, what is part of the dance should come from the dancer. The actor and dancer have much in common. They both play to an audience that must be handled in much the same way. Any dancer should know enough of the technique of acting to utilize a stage and project what he wishes from it.

These things are not too difficult to learn. They can and should be easily developed along with the technique of

(*Continued on Page* 35)

Taps to Ballet

by FREDERICK RUSSELL

GRACE McDONALD, the somewhat Adele Astaire-ish young lady you may have seen dancing around the country with her brother, Ray, is gradually coming into her own and gaining strides along Broadway. She first came to the attention of first-nighters and audiences throughout one entire season as a very outstanding reason for the success of *Babes in Arms,* with two songs and several feverish tap routines.

Like most young dancers in the focus of Broadway's limelight, Grace started dancing when she was very young and her first steps were guided to the figures of ballet. She studied in her home town, Boston. When the family moved to New York she continued with Ivan Tarasoff. Her earliest ambition was to become a prima ballerina. It still is, But something happened to detour the course of her career.

She was stricken with rheumatism and had to give up her ballet work. It was too strenuous.

"Children often have rheumatism," she told me. "It can be hereditary, I believe. My mother had it at about the same age and so did her mother. I was in bed many months.

"When I began to recover and could dance again, Ray taught me my first tap steps. With my ballet background, which I think is very important to a dancer, we soon began to work out routines of our own.

"We started dancing together at recitals and went with Gus Edwards for a while. A manager we knew in Boston gave us our first chance to show our own act. We danced a week at his theatre and were booked for other engagements. That's how we really started. Hotel engagements and appearances over the Loew and Paramount circuits followed."

Babes in Arms was their first appearance in a Broadway show. They have made a number of "shorts" for Warner Bros. They have since danced at hotels in Miami and Galveston, as well as at the Paramount and on tour with orchestras at picture theatres.

"We had a wonderful time in Galveston," Grace related. "I played eighteen holes of golf a day and practically lived in the Gulf. I came back with the best sun-tan I've ever had."

Returning to New York, they were to go into *Leave It To Me* when Ray fell and hurt his foot.

"He has been in bed for two months," Grace explained, "and is just able to be up on it. Don't think that keeping him in bed hasn't been a job for the whole family!"

With Ray unable to dance for a while, Grace accepted an offer to appear in the intimate revue, *One For the Money.* It is the first time they have been separated since he was old enough to tap. She was given only one song and dance which shows her talents to advantage, the first act finale called "Teeter Totter Tessie," with Gene Kelly. Disappointed at having no more to do, she still took it with a smile.

She will continue, she announced, without her brother.

"We finally came to the momentous decision," she said, "to split up. It wasn't easy to do. We considered it from all angles and it seems best for us both.

"Ray and I want entirely different things. He loves vaudeville, movies, hotel work and wants to go to Hollywood.

"I prefer shows," she continued, "lines and songs with my dancing."

She is working toward that. Besides studying dancing with Chester Hale, she goes to dramatic school and takes vocal lessons, all of which, even without matinees, fills her days.

"I give myself three more years in musical comedy," she said. "After that, I hope to be a good enough actress to try a dramatic role.

"What I really want more than anything else," she confessed, "is still to be a prima ballerina. I want to study intensively. I don't now, because I haven't time. When I take ballet, it's a question of two or three hours this week, perhaps every day next, and then not at all for a week or ten days.

"It can't be done that way," she pointed out. "It's a full time job and all a dancer's time must be devoted to it in order to succeed, to become a really good ballet dancer."

Strangely enough, Grace is too young to ever have seen Adele Astaire, with whom she is so frequently compared. Adele, you will recall, retired from the stage after *Band Wagon* to become Lady Cavendish while Grace was still dancing around Boston in recitals and kiddie revues in her very early 'teens.

"I have a letter from her, though," she told me with pride, "an invitation to visit her if I'm ever in London. It came through a mutual friend, who told her about me and our resemblance. I've never seen her, so I wouldn't know if we're really anything alike.

"I almost went to London. They wanted me for a revue over there. I turned it down because unless I happened to be lucky enough to get another engagement it would have brought me back at the beginning of summer, when everything is dull here. Maybe I was foolish."

Although Grace has achieved recognition by combining her ballet background with tap routines, she doesn't particularly care for tap dancing.

"Maybe I just don't like hoofing," she explained. "There's so much more beauty in other types of dancing, if you really love it."

Her work comes first, as it should. Beyond that, and all the hours of study necessary to improve herself constantly in her chosen profession, Grace admits to being a bit of a "fan" herself, like any other girl in her neighborhood in Queens living with her father, mother and brother in a family house. Her two favorites are Lillian Gish and Ethel Merman.

She has no desire to go to Hollywood or work in pictures. Not yet, anyway. She even has a bet up with her agent that she will remain behind the footlights. Whether, at the end of those three years she has promised herself, she becomes a dramatic actress, a ballerina or a star in musical comedy, her career will be well worth watching.

Photo by Bruno of Hollywood

Dance Events Reviewed

Critiques and News from the East, Mid-West and West

by ALBERTINA VITAK

SI-LAN CHEN AND LILY MEHLMAN, *Guild Theatre, March 5.*

These two dancers, so totally unalike in style and approach, were a successful combination because they made good foils for one another. *Opening Dance,* wherein they combined talents, especially emphasized the contrast between the fleet swiftness and force of Si-Lan Chen's well trained body and Lily Mehlman's deliberateness of movement and tragic mien.

Miss Mehlman limits herself almost entirely to expressing woe and suffering. But this she does beautifully with an inner emotion, altho her results are achieved more thru pure acting than by dance action. However, she was very effective in conveying the lighter mood of the closing number, *Emperor and Empress,* danced to a poem by the Emperor Hirohito, a new facet of her talents that she would do well to cultivate.

As for the new feature work, *Americana,* I could find little excuse for its being. It would have been unintelligible without the words (and what words!) which were sung by the Lehman Engel Singers. *Americana,* by Randall Thompson, is a sort of "modernistic" literary stunt (composed from newspaper clippings about hangings and what all not), which does not suggest dancing by even the wildest stretch of one's imagination. I suppose it was a challenge to experiment that Miss Mehlman could not resist. Her choreography was slow and labored and in one section she danced the same hip swaying steps as those in her *Harvest Song,* seen in the early part of the program. And in another section the mere addition of funny hats didn't make the dance amusing. The group worked well if a bit too determinedly earnest. Still *Americana* did serve one purpose: that of further enhancing Miss Chen's dancing. She tells her stories with actual dancing, not needing the spoken word to explain them. She has an intense style and conveys a sense of joy in movement. Her *Uzbek Dance* "stopped the show"—after all the misery of *Americana* it did seem like the very spirit of dancing.

The performance was for the aid of Chinese War Orphans.

●

SARITA AND ENSEMBLE, *Vanderbilt Theatre, March 12.*

Concerts of Spanish dancing follow more or less a set formula of: dancer, partner, guitarist, and, in this case, piano solos by the accompanist, who also composed the music for many of the dances. Hence this program did not lack variety and moved along at a fast pace.

Sarita dances with skill and pleasing charm, tho there is frequently a studied effect of the style and the little coquetries. Yet this does not detract from her personal charm—beautiful appearance and attractive costumes are always welcome. The best of Sarita's solos was *La Encantada* and most interesting were the folk dances of South American countries new to audiences, in which Sarita was ably assisted by DeCaro. The arrangements in general were good but it is unwise to have so many coy or trick finishes on one program—one or at most two should suffice.

BALLET RUSSE DE MONTE CARLO, *Metropolitan Opera House, March 13-23.*

Opening night at the Ballet is really great fun all around. The audience is so demonstrative and the artists, who are after all of the best, quite outdo themselves. This bill, particularly well balanced in both material and talent, was made up of: *LeLac Des Cygnes* exquisitely danced by Alicia Markova, *St. Francis* with Leonide Massine and the Hindemith music (the composer was also there to acknowledge the plaudits), *Blue Bird* from *Aurora's Wedding,* now presented as a divertissement with Mia Slavenska and Roland Guerard, and the now indispensable *Gaité Parisienne* with Alexander Danilova and again Massine. Who but Massine could dance the noble St. Francis and the delightfully absurd little Peruvian all within an hour? But surely it would seem superfluous to again express admiration for Massine here.

There were also the usual excellent performances by Nini Theilade, Michel Panaieff, Frederic Franklin and Robert Irwin. But the real personal triumph of the evening was our own Roland Guerard. His fine work in *Lac Des Cygnes* was like an apertif for his breath-taking brilliance later in *Blue Bird.* Such beats and easy elevation! And his arms and upper body were effortlessly always in correct positions, as for instance the perfect execution of the diagonal line of brisé volé with the body describing a graceful arc for each backward beat. The audience gave him a tremendous and well deserved ovation. His partner Slavenska danced rather too Sylphide-like and put very many of her own movements into the variation. Strong technically with unusual balance in arabesques, she once achieved seven pirouettes under Guerard's arm, which I have not seen anyone do in this dance before. Notwithstanding this was not her most favorable role.

Seeing Markova for the second time merely verified my first impression. She is the true classic ballerina. Unbelievably light, she picks up and places her feet with exquisite control and moves with endlessly flowing, beautiful roundness of movement, creating a spiritual quality that is felt rather than seen. At times something in her work, especially her carriage, reminds one forcibly of Pavlova. Perhaps the most remarkable thing about her dancing is her full use of music which she seems to completely absorb —or as a music lover (but aren't we all?) might put it, she is completely absorbed by the music.

It is probably unkind to single out anyone for criticism after all these words of praise, but Tatiana Grantzeva was not good enough for the featured part in *Lac Des Cygnes.*

There seemed to be more to *Bogatyri* after another viewing and, at the same time, less. Too often the patterns of the choreography are almost lost in their own complications or by blending into the over-lavish décor. The Prologue has a lovely fairy-tale picture quality, and some of the dances in Scene I, the warriors, and Scene II, the Tartar Camp, have force and invention. The finalé was too long in winding up. Braiding the long blonde hair of the Princess was a delightful touch, but the wig is not very becoming to Danilova. While not in the stellar role, the fluid dancing of Nathalie Krassovska stands out over all. Indeed, I believe her to be one of the valuable assets of the company. The costumes all thru are really beautiful and especially danceable. These big, colorful spectacle Ballets make a good show but are not my favorites.

The only novelty of this spring season was *Les Elfs* by Michel Fokine to Felix Mendelssohn's music—a work previously seen at the Lewisohn Stadium a few seasons ago. At that time it was hastily rehearsed by a hastily assembled company so that this performance provided a more fair opportunity to judge the ballet's merits which, at best, are not great. At times the choreographic designs are pretty, tho nothing more. There is much unison work which gives it a movie house - presentation effect. Too often the dancers seem to be waiting for the next music cue, tho the nature of the music might be partially responsible for this. Even the production was nil—a plain back drop and flat lighting throughout. The costumes are all bits and pieces and not particularly becoming. It is distinguished only for some of the individual technical variations by Mia Slavenska and Igor Youskevitch and one or two others who flit in and out and are not yet known by name to this reviewer. *Les Elfs* is old-fashioned ballet hardly worthy of the great Fokine.

Maurice Seymour

Photo by Maurice Seymour, Chicago

ROLAND GUERARD *and* ALICIA MARKOVA *in Bluebird Variations*

I am going to start a crusade against male dancers always leaving the stage with a leap whether in solos or after bows. And I do wish the little custom of ballerinas furiously tearing a flower out of bouquets to present to male partners might also be dropped. Somewhere, sometime it may still have meaning, but it should not be compulsory. And a few items ought to be retired, with honors of course, at least for a few New York seasons, mainly—*Spectre* and *Faun* (unless the talented Yura Zoritch is the *Faun*).

●

THE TRIAD (Juana De Laban, Erica Stolzberg, Gertrude Doris Ulmann), *Dance Theatre, Y. M. H. A., March 18.*

Juana De Laban, daughter of the well known modern teacher, is, like Erica Stolzberg and Gertrude Doris Ulmann, now residing in America. But it was a mistake on my part to expect anyone named Laban (or associated with) to be necessarily ultra modern, for I found their numbers to be almost old-fashioned. Their entire approach seemed more like "esthetic" or "fancy" dancing than anything modern. The range of movement was sadly limited with back bends as a sort of ace-in-the-hole for every dance, which is to say the arrangements were poor.

I recommend these dancers to attend the concerts of almost any one of our modern dancers. ●

ESTHER JUNGER, *Dance Theatre, Y. M. H. A., March* 19.

A vital dancer, Miss Junger has a wide range of expression tho her greatest skill lies in satire or the bizarre and grotesque. But at all times she has remarkably strong control and moves with grace—yes, grace—even in her most grotesque gesture. Original in style and ideas and in understanding of theatrical values, Miss Junger only very occasionally makes a too obvious move; but obvious or unusually subtle, she always does it with finish. She has a knack for surprise development in her numbers, all of which were well planned, the best being *Inertia, Animal Ritual* and *Go Down Death.*

Miss Junger showed much theatre wisdom by not repeating her amusing *Bach Goes to Town,* even with the audience shouting for an encore—that sort of clever dance is never so clever a second time.

LISA PARNOVA *and* IGOR MILERADOFF *in Muse as was presented in their Dance Recital at the Labor Stage Theatre*

KAREN CONRAD, ALEXIS DOLINOFF and DORITA IMPERIO, *Barbizon Plaza Concert Hall, March* 26.

Those who saw Karen Conrad dance in the Mordkin Ballet and those who heard about her and were curious all came to see her in her first appearance in concert and were not disappointed. Her strong technique and sparkling personality drew the same admiration. She was partnered by Alexis Dolinoff, whose dancing is virile and *batterie* nicely clean cut, tho he was forced by the limited space of the tiny stage to restrict much of his movement. The stage was also an obstacle to Miss Conrad's freedom, especially for her amazing elevation, which was almost lost here. However, both dancers' verve and freshness of spirit quite compensated for the loss. But one wonders why they chose this theatre?

Miss Conrad revealed a new poetic side to her talents in an odd dramatic number, *Thais and Athanael.* Tho very well executed by both dancers, the arrangement suffered from conventionality in the adagio figures which made it just miss being something lovely. In fact, it must be said most of the arrangements could be greatly improved upon, beginning, in a few instances, with choice of music. Mr. Dolinoff's talent as choreographer is rather uneven, his ideas often being submerged in stereotyped routines and his dances old fashioned in style. Admitted, classical ballet is not simple to present interestingly in concert form, and Mr. Dolinoff made no pretentions other than showing off his and Miss Conrad's technical accomplishments—one number was openly of the "challenge" type, with first one and then the other performing stunts.

Their character dances with typical pantomime bits seemed, rather surprisingly, to please this select ballet audience.

It will be extremely interesting to watch Miss Conrad's career develop.

Program honors were shared with Dorita Imperio, a Spanish dancer with exaggerated style and a fiery temperament—plenty of it and not simulated either. Her knowledge of dancing, the strength and clarity of her *zapateado* were all but obscured by her amusing and striking personality.

On the whole the program was an odd mixture of excellent material needing further developing and direction.

Photo by Oggiano, New York

SARITA, *who presented a program of Spanish and Latin-American dances at the Vanderbilt Theatre, March 12*

CHICAGO

by MARIAN SCHILLO

FEDERAL BALLET, *Directed by Ruth Page and Bentley Stone, Blackstone Theatre.*

This is the first Federal Ballet program in which Ruth Page and Bentley Stone had entire charge of choreography. The company is made up of approximately twenty-five dancers.

Love Song opened the show, a pleasant piece to themes by Franz Schubert—scenario based on the by-play of three characters, The Tragic One, Ruth Page; The Romantic One, Bentley Stone; The Flirtatious One, Betsy Ross. The corps de ballet furnished a background for this slight drama and generally the piece was entertaining.

Guns and Castanets to the original score of Carmen by Bizet, choreographed by Miss Page and Mr. Stone, was billed as a modern version of war-torn Spain. Done in one scene, a Spanish Town Square, a gay number opens the ballet in which men and girls dance and we are introduced to Carmen, played by Ruth Page. Walter Camryn is Jose and they enact the business of falling in love. Suddenly on this scene, war is announced by the roar of cannons and aeroplanes—all the soldiers dash off to fight, and from hills in the background Bentley Stone, as Escamillo, jumps onto the stage garbed as a modern aviator, including goggles. After some preliminary skirmishing to evade being captured, he and Carmen, alone on the stage, dance for each other, following which the entire ensemble appears along with Jose, who, noting Escamillo has stolen his love, fires bullets at Carmen while her lover runs off. The finale is Jose's sorrow over his deed, but duty to Spain and his followers sends them off to battle.

Divertissements followed, many of which we have seen previously as Miss Page's solos, but they were rearranged and record, as it were, her development as a choreographer who is ever seeking new ideas for the dance.

LOS ANGELES

by DORATHI BOCK PIERRE

CARMEN SAMANIEGO and LIGIA SANDOVAL, *Dance Theatre, Gould Studios, February* 12.

This was a most interesting and exhilarating concert, presenting two young and beautiful Mexican dancers. Miss Samaniego has been widely publicized as the sister of Ramon Navarro, but this is unnecessary, for her work can very well stand on its own merit.

In a program made up of Spanish and Mexican traditional and character dances, the two performers complemented each other nicely. Miss Samaniego danced the more traditional numbers with verve coupled with the restraint which is part of the classic dance. Her ancient *Gypsy Garrotin,* and the *Gypsy Seguidilla, Playera,* were especially good, as was her character dance of the *Rituelle du Feu,* by De Falla. She has strong, clean heel work and expressive hands and face.

Ligia Sandoval has a very exciting personality, with complete theatrical projection which makes everything she does important and thrilling. Although she dances the traditional dances very well, her most telling numbers are those which give her greater freedom of expression. She danced two Mexican Folk Dances, *Huapango,* and *La Indita,* an interpretive number, which were beautifully done; and her *Jota de Alcaniz* was a delight, and had to be repeated.

Both girls joined in a gay *Cafe de Chinitas* as a closing number, which also had to be repeated.

So successful was this concert that it was repeated on February 19. It would be a pleasure to see more of these splendid dancers.

Rafael Gama played excellent piano accompaniment.

●

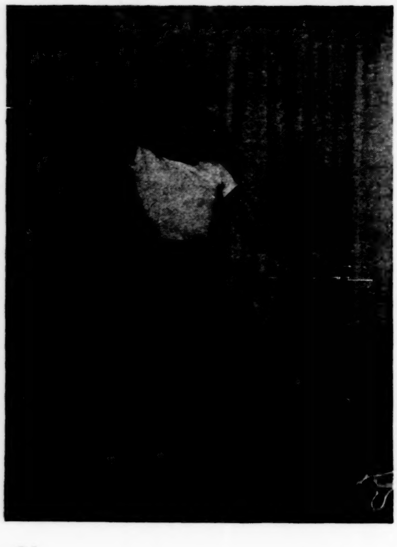
TRUDI SCHOOP, *Philharmonic Auditorium, February* 16, 17.

L. E. Behymer presented Trudi Schoop in three performances this year, and the University of California at Los Angeles presented her in one performance at Royce Hall on the campus.

Her opening performance was *All for Love,* and her second *The Blonde Marie.* The Behymer matinee, and the performance at Royce Hall, consisted of her only new

(Continued on Page 34)

Walter Ware



Mona Montez, *leading soloist with the Metropolitan Opera Ballet now on tour*
Photo by Ilse Hoffmann
William Dollar *and* **Leda Anchutna** *in the Radio City Music Hall ballet, Three Glass Hearts*
David Preston, *Promising young American dancer now studying with* **Constantine Kobeleff**

GERALD SEVASTIANOFF, one of the directors of the Ballet Russe now touring Australia, has booked four of his star dancers, Irina Baranova, Tatiana Riabouchinska, David Lichine and Anton Dolin, for two performances in Honolulu May 10 and 11 en route to London. A hasty tour from West to East of the United States is also expected to follow, with excerpts from *Aurora's Wedding, Swan Lake, Bolero, Les Sylphides* and *Spectre de la Rose* comprising the program. The remainder of the company will return to England via the Suez Canal. ●

THE BALLET CARAVAN will appear on an all ballet program for the American Lyric Theatre May 20 instead of April 23, as previously announced. The program will include ballets all new to New York audiences. William Dollar's Air and Variations, Lew Christensen's Pocahontas and Eugene Loring's Billy the Kid. The premiere of the American Lyric Theatre will feature the new American opera, The Devil and Daniel Webster, and the ballet Filling Station. ●

MASSINE'S BALLET RUSSE DE MONTE CARLO will add four new ballets to its repertoire for next season. One will be entirely American based on the theme of Mark Twain's gold rush story, Roughing It, with choreography by Marc Platoff, the young American dancer from Seattle who has made such a name for himself in the past two seasons. The music will be by Richard Rogers of the team Rogers and Hart. Other new ballets will be Massine's fifth Symphonic work done to the Shostakovich First Symphony with decor by Henri Matisse. Massine will do a version of the Venusberg scene from Tannhauser with decor by Salvador Dali, and Frederick Ashton, the English choreographer, will do a biographical ballet about Paganini with music by Vincenzo Tommasini after Paganini's own compositions.

●

THE MODERN DANCE FESTIVAL which has been held at Bennington College, Vermont, for the past few seasons will take place at Mills College, Calif., for the next session, to be held for six weeks beginning July 1. On the faculty will be, as usual, Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman.

●

JOSE CASTRO, Chicago dancer and arranger, has just given new routines to Gower and Jeanne, who are now appearing at the Rainbow Room, and Sigred Dagney, who will open at the same spot in the late summer, as well as Crawford and Casky, now at the Empire Room in the Palmer House, and Mariana, who is preparing for a tour of South America.

●

CHARLES LASKEY, premier danseur of *I Married An Angel* and formerly with the American Ballet, will be presented in a coast to coast concert tour under the management of William Neill of Buffalo, N. Y.

●

GLUCK SANDOR, formerly director of the Sandor-Sorel Ballets, has left New York to assume the roll of Dance Director for the Mexican Folk Revue, produced by International Shows, Ltd. Upon being completed, the Revue will reach New York in time for the World's Fair.

●

GROVER WHALEN, president of the World's Fair of 1939, has announced that a Music Festival of international significance, presenting world famous orchestras, conductors and soloists in a series of concerts, operas and ballets will be held in the Music Hall on the fair grounds. The Music Hall's opera schedule will be announced at a later date, however. Plans are now being made to bring the Leningrad Ballet to this country for the first time, in addition to the Paris Opera, Hungarian Opera, Hary Janos, the Roumanian Ballet and the Polish Ballet. Thus, with the opening of the Fair, a cavalcade of American and foreign artists will dedicate the 2,500 seat Music Hall to the enjoyment of the music and ballet loving public. ●

LEDA ANCHUTINA and WILLIAM DOLLAR danced for two weeks at the Radio City Music Hall in a ballet called *Three Glass Hearts,* choreographed by Florence Rogge. The other soloists on the program were Nicholas Daks, Ivan Triesault, Marie Grimaldi and Louise Fornaca.

●

KAREN CONRAD and ALEXIS DOLINOFF'S recital at the Barbizon Plaza Theatre proved such a success that they are repeating it April 23. Dorita Imperio, Spanish dancer, will also appear again on this program and there will be several new dances by Miss Conrad and Mr. Dolinoff.

(*Continued on page* 40)

Bulletin
DANCING MASTERS of AMERICA, Inc. and Its Affiliated Clubs
by WALTER U. SOBY

PRESIDENT THAYER APPOINTS LARGE CONVENTION COMMITTEE

THE D. T. B. A. of New York, the most recent Club to affiliate with the D. M. of A., staged one of the largest meetings in point of attendance ever held in New York, Sunday, March 26, at the Park Central Hotel. D. M. of A. members were invited to attend. An excellent program was presented. Jack King taught a clever Acrobatic Tap; Nadja Gueral taught two ballet numbers, "Columbine" and a "Gavotte"; and ballroom dancing was taught by Bill Meeker and partner from the Donald Sawyer Studios of New York.

President Thayer and Secretary Soby attended the meeting. Secretary Soby and his assistant, Miss Lorraine Murphy, of Hartford, presented a ballroom number entitled "Hi-Ha Holland", a dance composed by Cor Klinkert of Holland. The English version was sent to Secretary-Treasurer Soby by Thomas W. Bus of Groningen, Holland. The regular business meeting of the D.T.B.A. followed the dance program. Four direct D. M. of A. members joined the D.T.B.A. at this meeting. They are A. J. Weber of Brooklyn; Allan Boyd of Staten Island; P. J. Mastrolia, Jersey City; and Florence Terrace of Brooklyn.

A special meeting of the D. M. of A. Convention Committee was held at the Park Central Hotel Sunday evening, March 26. President Thayer has appointed the following committee: Oscar Duryea, Convention Chairman, Ruth Eleanor Howard, Raymond Bott, A. J. Weber, Florence Doughty, Florence Terrace, Edna R. Passapae, Clara Kettenring, Ross Ackerman, Natalie Titus, Roderick Grant, Leona Turner, Fred LeQuorne, Clara Austin, Doris Weber, Tom Riley, Bernie Sager, Donald Grant, Cedric Lindsey, Mildred Drewes, Tom Parson, Margaret Inslee and Mary O'Moore. 14 members of the committee were present.

The purpose of the meeting was to discuss the final plans for the World's Fair Convention. The large committee to be subdivided into subcommittees. As previously announced, President Thayer has appointed Oscar Duryea, Ruth Howard and Raymond Bott on the World's Fair committee. The Registration Committee, assisting Secretary Soby, will be Florence Doughty, Mary O'Moore, Doris Weber, Natalie Titus, Mildred Drewes and Margaret Inslee. Music Committee: Fred LeQuorne and A. J. Weber. Housing Committee: Florence Doughty and Florence Terrace. It was suggested that the entire membership of the D.T.B.A. be appointed as Reception and Information Committee. Miss Ruth Howard will have complete charge of THE AMERICAN DANCER NIGHT program. Miss Florence Doughty will have charge of the "front of the house" committee who, will act as ushers for all evening events. Another meeting of the entire Convention Committee will be held at the Park Central Hotel Sunday evening, April 23.

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NORMAN SCHOOL AND CONVENTION FACULTY

Added to the list of teachers engaged for the Normal School as announced in the April issue of THE AMERICAN DANCER are the Del-Wrights, who will present a program of Novelty Tap Routines, and Thalia Mara of New York City, who will teach a group of Children's Dances. For the Convention, Ernest Carlos will present a five hour program in advanced Tap dances. (For complete list of Normal School and Convention faculties, see D. M. of A. advertisement on Page 3.)

President Thayer has appointed A. J. Weber Master of Ceremonies for the Convention. Mr. Weber will be assisted by William Detwiler of Columbus, Ohio, and William Murphy of Boston, Mass., as Floor Marshals. •

"LITTLE OLD LADY" HAS PASSED ON

Nancy Morford of East St. Louis, Illinois, reports that her dear Mother passed away Thursday, March 30. Mrs. Morford, who was known by D. M. of A. members at her own request, as "Betty" Morford, attended our annual Convention with her daughter, Nancy, for several years. She attended the Convention at New Orleans last summer. At Washington she was escorted to the head table at our annual Banquet by President Thayer and Vice-President Cockey and was presented with a bouquet while the orchestra played softly the popular tune *Little Old Lady*. Betty Morford was very active and, in spite of her age, took a keen interest in D. M. of A. affairs and "would not miss a Convention for love or money." "Betty" will be missed at our Conventions.

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P. H. KELLY PASSES

P. H. Kelly of Holyoke, Mass., passed away February 5, 1939, after a two months' illness. Mr. Kelly was 72 years of age and had conducted a dance school in Holyoke for over 50 years. He was a very prominent member of the International Association, which amalgamated with the American National Association in 1926 now known as the Dancing Masters of America, Inc. He was Secretary of the International Association for several years and held the office of President in 1903 and 1905. Mr. Kelly was in charge of the summer playground work in Holyoke for 26 years. Besides his wife, he leaves five sons and two daughters. The school is being conducted under the supervision of Robert Kelly.

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BIRTHDAY

Honorary Member L. E. Dare celebrated his 81st birthday April 12. Congratulations are in order for Mr. Dare for two reasons; one, for his birthday and another for the fact that he has been a member of the D. M. of A. for 52 years. He joined in 1887. Friends who wish to communicate with Mr. Dare, please use his new address which is 109-16—123rd Street, So. Ozone Park, L. I., N. Y. •

MARRIAGE ANNOUNCEMENT
Self—Newsom

Mr. and Mrs. Alexander Self of Dallas announce the marriage of their daughter, Virginia, to Lee E. Newsom. The wedding took place Sunday, February 26. Their new address is 4814 Coles Manor Place, Dallas, Texas. •

BOSTON CLUB AGAIN MAKES RECORD

The members of the Dancing Teachers Club of Boston, affiliate No. 7, have all paid their D. M. of A. dues for 1939. Their Secretary, Miss Hazel Boone, is again to be congratulated on her fine accomplishment. Remittance of dues for exactly 100 members has been received at the National headquarters at Hartford. This is the fourth consecutive year that the Boston Club has come through with 100% payment of dues. They win the prize. As a reward for their promptness, the D. M. of A. has arranged to send Jack King of New York to Boston on Sunday, April 16, to present a program of tap dances. The meeting will be held at the Hotel Bradford.

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MADISON, WISCONSIN

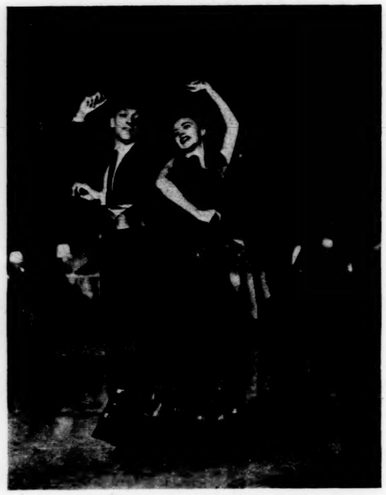
Leo Kehl, Madison, Wisconsin, has been re-engaged by the University of Wisconsin Haresfoot Club to produce the dance numbers for their musical comedy revue *Annex Me Another*, a satire on dictators and the European political situation. Mr. Kehl has served in this capacity for the past five years.

(*Continued on page* 36)

Officers of the DMA and the DTBA at the March 26 meeting of the DTBA at the Park Central Hotel when RKO staged a demonstration of The Castle Walk. Left to right in front row: DONALD GRANT, A. J. WEBER, OSCAR DURYEA, WALTER U. SOBY, LEROY H. THAYER, DON LEBLANC, THOMAS PARSON, FRANK HOWELL, MARY O'MOORE, PATRICIA O'CONNOR, ADOLPH BLOME, ROY WALKER, MARGARET BURTON INSLEE, MARGUERITE REYNOLDS, MILDRED DREWES *and* CEDRIC LINDSEY.

TEXAS TOMMY

TANGO



This department has often remarked that, given the opportunity, the Astaire-Rogers combination could easily exert the same influence today that their famous predecessors, Vernon and Irene Castle, wielded on the social dancing of a quarter of a century ago. On second thought, however, it just isn't in the cards. First of all, Mr. Astaire, by his own statement, is not a ballroom dancer, especially in the sense that Vernon Castle was. Try as hard as he may, if he tries at all, Fred cannot refrain from allowing too much of the tap influence to creep into his ballroom efforts. An Astaire dance without a touch of tap would be like an ocean without water. Whether or not Miss Rogers, teamed with a partner possessing the necessary qualifications, could fill Irene Castle's shoes is worthy of conjecture. Insofar as modern technique and ability are concerned, together with her natural beauty, grace and charm, to say nothing of a willingness to at least try, Ginger would win hands down over all other aspirants to date. To sum it up, Fred apparently could but won't, while the red-head would probably jump at the chance, if it ever came, to be the female half of a 1940 edition of the Castles of 1914.

In the minds and hearts of their millions of fans, Fred and Ginger are and for a long time to come will remain America's Number One Dance Team. To insinuate, even, that theirs has not been a stimulating influence, both artistically and commercially, on the business of teaching ballroom dancing would be an exaggeration unworthy of the most hidebound critic. There remains, however, the fact that to date no other exponents of the art of ballroom dancing have succeeded in wresting away from them the crown placed on the heads of Vernon and Irene Castle so many years ago. Call it sentiment if you will—call it anything you like—go so far, even, as to maintain (and we wouldn't argue that point) that Fred and Ginger are better dancers, by far, than were Vernon and Irene at the peak of their perfection. The fact still remains that the real King and Queen of Ballroom Dancing have never been dethroned!

To that countless horde of Astaire-Rogers admirers ***The Story of Vernon and Irene Castle*** will serve as an answer to their plea for another "dance" picture in which these present favorites are starred; to many others who comprise a fading army of old-timers who still can execute a correct ***Polka,*** the picture will provide transportation for a trip into the bygone days. The younger generation will get a kick out of seeing Fred cavort across the screen, costumed in the latest styles of that era, applying the inimitable Astaire technique to dances inspired by pre-war tunes; the softer hearted of the oldsters will blink away a tear or two when the strains of ***By the Light of the Silvery Moon*** hits them squarely between their collective eyes, and smile a bit when Ginger gives a creditable imitation of Bessie McCoy in the rendition of ***Yama Yama Man.*** And, too, they'll enjoy, and so will you, ***Every Little Movement*** of the ***Melancholy Baby*** as she does the ***Missouri Waltz*** while ***Waiting for the Robert E. Lee!***

Portrayed in the picture, and executed in a manner you will applaud, are no less than six of the dances made popular by the Castles twenty-five years ago. Heading the list is the ***Castle Walk,*** then danced as a One-Step, and which, it is predicted by advance notices, will

CASTLE POLKA

MAXIXE

CASTLE WALTZ

The Ballroom Observer

by Thomas E. Parson

A FORUM OF SOCIAL DANCE

"sweep" the country. It is safe to say, however, that unless more than one tune is written in the necessary tempo, the One-Step will not be popular this season, or next. Up to now, the dancing public has found it highly impractical to even try a step or dance for which there can be found but one tune, due to the obvious fact that orchestras do not make a practice of playing just one tune to the exclusion of all others.

Then there is the *Texas Tommy*, favorite of the jitterbug element (they weren't called that, then) of that particular period. Remember the *Cherry Hop?* It was not unlike the *Texas Tommy*, but it didn't get far with dyed-in-the-wool shaggers. Fred and Ginger also do a *Tango* of the Argentine Style, one seen but seldom at present, but which was all the rage at that time. And, of course, they give their fans a real thrill when they step out in the *Polka*, *Waltz*, and *Maxixe*.

There will, undoubtedly, be a flurry of interest in all these dances, and ballroom teachers should make the best of an opportunity, which is always presented when Fred and Ginger dance together, for added income. Of the six dances named, it is this observer's opinion that the *Polka* has the best chance for survival, insofar as mature dancers are concerned. This particular element has long been intrigued by the *Shag*, with many hesitating on the brink of traveling the full distance to jitterbugism. Consequently, the *Polka* may have its inning. In any event, Fred and Ginger have once again supplied the incentive for increased activity on the ballroom dance lesson front; now, it is up to the ballroom teacher to make hay while the sun shines. Teachers' clubs have already featured demonstrations of the Castle dances at their monthly meetings, with the New York Society and the New York DTBA heading the list. The latter will again present, in closer detail, a group of these dances on April 23, at the Park Central in New York. Donald Sawyer, of New York, and Myrtle Pettingale, of Cleveland, have arranged the program for that date. Some will remember that, in 1914, when the Castles staged a whirlwind tour of the country in an exhibition of their dances, Mr. Sawyer had charge of a dance contest in honor of the famous couple at Rochester, N. Y. Teamed with Mr. Sawyer at that time was Florence Colebrook Powers, a graduate of the Castle School in New York.

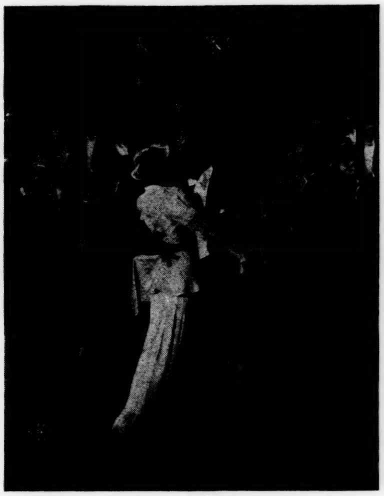
Speaking of the *Castle Walk*, which, in addition to the *Polka*, will probably hit the public's fancy, we turn to the book published in 1914, and bearing the title *Modern Dancing*, for information concerning the dance. The authors, Mr. and Mrs. Vernon Castle, state that "Up to the present moment by far the most popular of all dances is the One-Step . . . the dance for rag-time music. . . . People can say what they like about rag-time. The Waltz is beautiful, the Tango is graceful, the Brazilian Maxixe is unique. One can sit quietly and listen with pleasure to them all; but when a good orchestra plays a 'rag' one has simply *got* to move . . ." History but repeats itself. When a good orchestra plays *swing*—but you know the answer!

Describing the manner in which the One-Step should be executed, the author says: ". . . . The gentleman starts forward with his left foot, and the lady backward with her right, walking in time to the music. Bear in mind this one important point: When I say *walk*, that is all it is. Do not shuffle, do not bob up and down or trot. Simply *walk* as softly and smoothly as possible, taking a step to very count of the music. This is the One-Step, and this is all there is to it. . . ."

And now for the *Castle Walk*. There's really nothing to it—*if you know how it's done!* The book continues: ". . . First of all, walk as I have already explained in the One-Step. Now, raise yourself up slightly on your toes at each step, with the legs a trifle stiff, and breeze along happily and easily, and you know all there is to know about the Castle Walk. To turn a corner you do not turn your partner around, but keep walking her backward in the same direction, leaning over slightly—just enough to make a graceful turn and keep the balance well—a little like a bicycle rounding a corner. If you like, instead of walking along in a straight line, after you have rounded the corner, you can continue in the same slanting position, which will naturally cause you to go around in a circle. Now continue, and get your circle smaller and smaller until you are walking around almost in one spot, and then straighten up and start off down the room again. It sounds silly and is silly. That is the explanation of its popularity! . . ." Again we say that history but repeats itself—the *Lindy*, the *Shag*, the *Dopey*, etc., etc., etc., can all be classed as silly dances—yet they are extremely popular today!

CASTLE WALK

CASTLE WALK



A Dancer's Diary

by DORINA TEMPLETON

With illustrations

by MILDRED KOERBER

DEAR DIARY:

Well, I'm over my seasickness but the horrid thing spoiled my first night of dancing up on deck. The next day the steward fixed me a wonderful chair out under the sun and made me sprawl way back and look at the sky. And strange people strolled by with caps, and handkerchiefs around their heads and kept asking me how I was feeling.

The second day out I could eat everything and a blonde young newspaper reporter named Jerry Sands hung over the bow of the boat and between flying fish told me he'd like me to go ashore at Bermuda with his parents and himself. So, Diary, I said I'd love it. Then we did a constitutional along deck to find his mother and father shooting rubber quoits at each other on the play deck.

"Now," challenged Jerry, "we'll play you at doubles, Mom and Pop, and we'll beat you, too."

"You're taking an unfair advantage," protested Mr. Sands, mopping his forehead. "She's a dancer and she can make her feet go twice as fast as ours."

So Jerry and his family and I laughed and played games together and sat on a hatch cover in the sun baking ourselves brown until it was time to dress for dinner.

It felt so perfectly grand to be well again and able to see and go everywhere. It was as if a great fizzy ball was bouncing up and down inside of me and getting ready to burst out. Getting into my white dress, floppy white hat and brand new white sandals to go ashore, I forgot Bobbie and everyone else.

We watched Bermuda appear over the water. At first it was just a misty line on the horizon, then this became a low roundish shape and then there were long low spits of green that made a curved harbor and a channel so narrow that it seemed as if the ship would touch land on either side.

We were through the narrow spaces now and drifting into a land locked harbor filled with all sorts of speed boats that darted around the ship. Our boat drifted into position to tie up and I saw a long quay with what seemed to be at least forty horses and buggies in a line, one behind the other. As we came right above them I saw that all the drivers were colored and most all wore high silk hats and had whips stuck in the dash-boards of their wagons.

"Come on! Come on! Let's get down in it!" shouted Jerry, and he literally pulled us into the crowd at the gang plank entrance.

Diary, there's a thrill in putting your foot down on soil that isn't United States for the first time. I felt as if I was an explorer in a fairy tale. There were helmeted policemen with dogs lying right down beside them in the middle of the street undisturbed by bicycles, horses and people! Men and women, very stiff and straight and proper rode by on bicycles. Mr. Sands was saying to a colored man, "Now please, we want to drive around the place and have a picnic lunch and then back to the ship in time for sailing. What say? Not too expensive now, even if I am a tourist." And he grinned.

The colored man nodded a white wooly head and showed miles of white teeth. He leaned down and whispered in Mr. Sands' ear.

Mr. Sands gave a lordly bow.

"Our chariot for the day." He took Mrs. Sands' arm. "In you go, Liza. You should remember how to get into a carryall."

Mrs. Sands gave him a smile that crinkled up the sides of her eyes and hoisted herself upward into the seat with hardly a grunt.

What an adventure, riding with this jolly family. First we went up a very steep hill and found a store where Jerry and I had lots of fun buying sandwiches and olives and pickles with shillings and sixpence and tuppence. Then off we went and the Sands pointed out everything. The white sand on the roads that was really fine shell dust, only it glared so that it hurt your eyes. Poinsettias that only come at Christmas at home, but here they were banked in *hedges* in front of low white sunbaked houses. Over our heads purple and white and all colors of bougainvillaea swung in clusters from the trees and posts and porches. And there were colored men and women and children everywhere. Once in a while a tourist would fly by us on a bicycle that held a picnic basket hitched to the handle bars.

I sat where I could look right between the horse's ears as his head bounced up and down and his feet clop, clopped. It made a rhythm that started me singing,

> *"Put on your old grey bonnet, with the*
> *blue ribbon on it,*
> *And we'll hitch old Dobbin to the Shay."*

Sometimes the road wound between cool green hedges and then, without warning, we were on a narrow path with a low stone wall and to our right stretched the sea. Diary, I thought of all the lovely blues I'd ever seen and mixed them with all the very best thoughts about blue I'd ever thought, and *that* was the color of the sea that spread before us. It varied from a far deep black blue to an indigo, and then emerald with a cream top as it rolled in under high cliffs.

And now a great rolling lawn of deep cool grass spread out towards the sea. I couldn't keep my feet still.

"Oh, please, let me out, just a minute. I want to run!" I said, and then looked at them to see if I had sounded foolish. But Mrs. Sands smiled.

"This is as good a place as any to eat our lunch, dear."

Jerry gave a whoop and was on the road again. He held out his hand and I jumped, too.

"Let's take off our shoes," I said, "and just wiggle our toes." But we did more than wiggle. We ran down the length of the grass to the edge of the cliffs. We danced crazy dances and threw stones and watched the white little spurts they made in the water far below.

"What a background for a ballet," I shouted at Jerry.

"What a free and far-from-it-all place to write a book," Jerry yelled back. Then we both sniffed air that was very sweet and warm and full of the odor of sun-dried grass.

"I feel as if I could dance and practice and never get tired," I said, and felt a warm rushing that made me leap and turn in the grass all the way back to the picnic.

"To think," Mrs. Sands said mournfully over an olive, "that we didn't send *one* card or buy a single solitary thing for our friends at home. They'll never speak to us again!"

"I don't care," Mr. Sands said solemnly, looking out over the sea. "We've got something of the island to take back with us here." And he touched his heart. "Those other perspiring, shopping tourists haven't got it. And that's more valuable than anything else. I've a bit of the smell of the air of the country, a close look at the foliage and I've taken a good look at its people in a slow sort of way and I feel very much at home. Only," he sighed, "I wish we could stay longer."

And Diary, Mr. Sands is right about what is valuable to take away. I know, because, after we'd packed up the picnic things we drove slowly back to the boat and found everyone clustered on the landing, their white things wilted, their hats on the back of their heads, and their arms full of bundles. And the first person I asked if he'd enjoyed Bermuda said,

"Dumpy little place. Too countrified for me. I couldn't find a *thing* I wanted in the shops."

Diary, it was like a slap in the face.

And now, Diary, after Jerry and I have thrown a penny in the water to be sure we come back to Bermuda again, I am sitting out here on a deck chair so I can write in you. I have decided to stop putting my thoughts down until I really get to accomplishing something in dancing. Because, after all, you're really my Dancer's Diary, and only dancing should get put in. For instance, when I learn that Highland Fling from the Scotch steward, that's a good item. And besides, I'm not going to find time on this busy boat to sit down and write a lot. So goodbye to you for a while—until I can please Lochinov and Eric—and I've really loved keeping you.

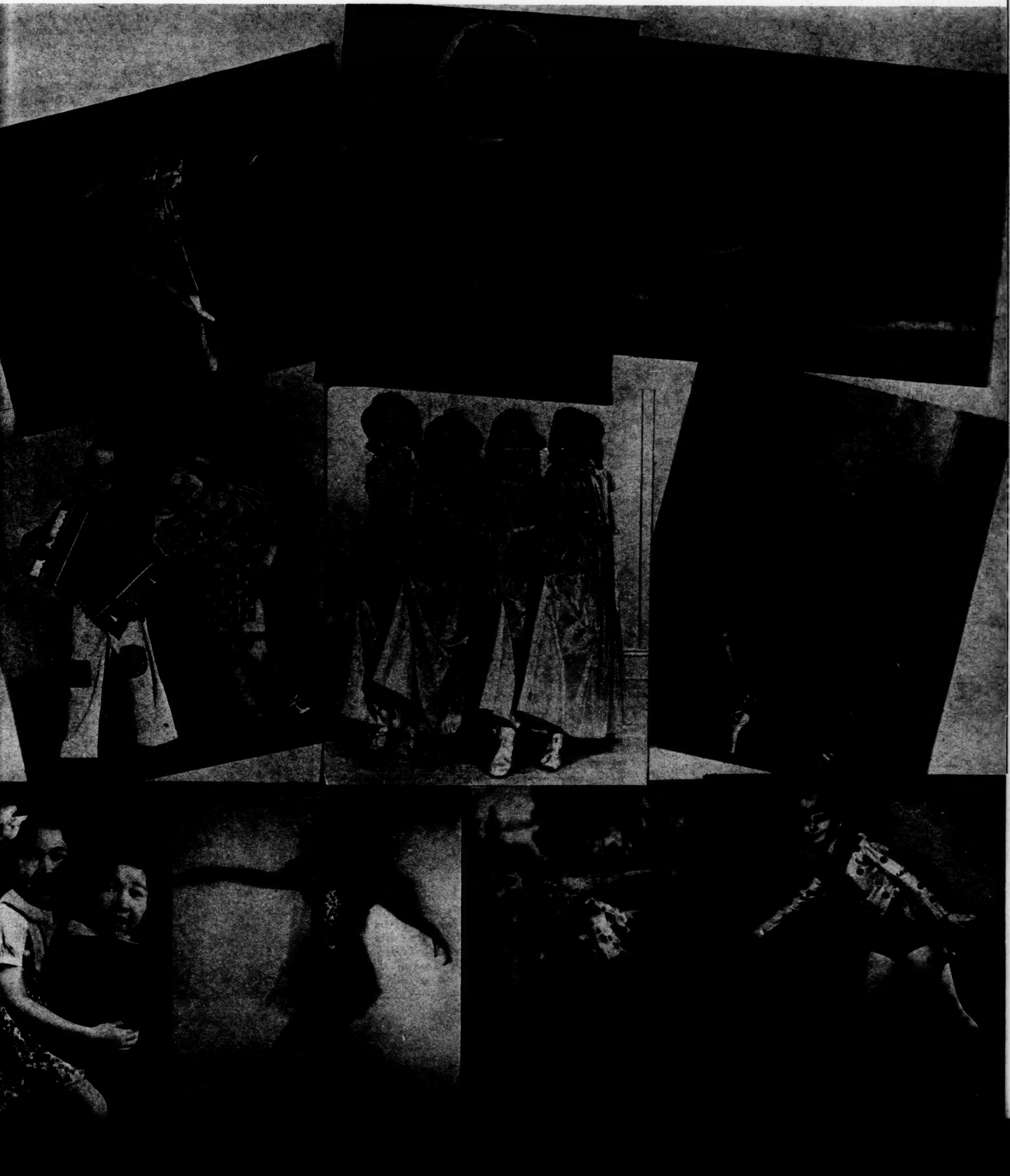
(The End)

★ ★ ★ Honor Roll ★ ★ ★

This month's honor students are (reading left to right, starting at top): Betty Anne Brownlow, *pupil of* Renee P. Hill, *Wayne, Pa.;* Barbara Moreno, *pupil of* Adolph Blome, *New Brunswick, N. J.;* Blossom Barnett, *pupil of* Helen Cashin Davitt, *Kingston, N. Y.*

Second Row: Donald *and* Jean MacDougall, *pupils of* Leona Turner, *South Orange, N. J.;* Dolores Werner, Virginia Raseueiler, Doris White *and* Patsy Hinch, *pupils of* Lottie Atherton, *Malverne, L. I.;* Paul Yocan *of Kingston, N. Y., with one of his students,* Audrey Shultis.

Last Row: Mae *and* Long Yoke, *China-born Chinese students of* Norma Allewelt, *Syracuse, N. Y.;* Muriel Iseman, *pupil of* Dorothy E. Kaiser, *Glendale, L. I.;* Theresa Linn, *pupil of* Natalie Titus, *Hempstead, L. I.; and* Frances Rodireuz, *pupil of the Joe Price Professional Dancing Studio in Schenectady, N. Y.*



Student and Studio

Bhupesh Guha, *N. Y. dancer and teacher, appeared in an informal concert of Hindu Dances at Caravan Hall April 2*

• NEW YORK, N. Y.—The Children's Repertory Ballet founded and directed by Annette Van Dyke, presented *LaBoite A Joujoux* at the Waldorf-Astoria, Saturday, March 11, for the annual tea of the Society of Virginia Women in New York.

By coincidence, the twenty-fifth anniversary of the appearance of Vernon and Irene Castle with their revolutionary dances in New York and of the formation of The New York Society of Teachers of Dancing, Inc., both occur this year and in honor of this double event the chief feature of the March meeting of the Society was an exposition of the Castle dances by Rosetta O'Neill of New York, who had a hand, as a teacher, in shaping the dancing career of Irene Castle prior to her partnership with Mr. Castle. A big turnout of members saw Miss O'Neill demonstrate the dances that swept New York and the nation in 1914—the Castle Walk, the Castle Polka and the Maxixe.

Because Easter conflicts with the regular Sunday schedule, the April meeting of the Society will be held April 16, the third Sunday of the month, instead of the second. The May meeting will be held on the first Sunday of that month and will be a gala occasion. The annual luncheon will be a Silver Anniversary Luncheon, and, after the election of new officers and the transaction of other business, the members will take a dancing teacher's holiday—they will dance for their own amusement, and every one of them will be his own severest critic.

•

Grace Voss, well-known New York photographer, has developed a great interest in dance pictures of children because she herself was a dancer. She makes some interesting observations for the benefit of teachers who find good recital pictures hard to obtain: ". . . tap dancers are hardest to pose because their beauty is more in ryhthm and timing than in line. Thus the photographer must stress the child's personality. In difficult toe poses the dancer should be aware of every line of the body, to *feel* the action and spirit of the dance, and this requires great muscular control as well as spiritual strength to dominate difficulties of posing with the beauty of the movement"

•

Don Marino, formerly at the Royal Opera House, in Rome and at La Scala in Milan, and a pupil of Enricco Cecchetti, is ballet master at the Jimmy Payne School. Jimmy Payne teaches tap and he also offers classes in ballroom under a capable instructor.

•

In line with the current popular Good Neighbor movement between the two Americas, Phillip de Revuelta is inaugurating a series of meetings of representatives of various South American countries to discuss the authenticity of various dances and music from their respective countries. This research will be made available to ballroom dance teachers everywhere. A Good Neighbor Ball was held March 31 in honor of the studio's fifteenth anniversary.

Lou Wills, *prominent acrobatic teacher of New York*

Lou Wills, well-known New York acrobatic teacher, contends that the reason there are a great many mediocre acrobats and acrobatic dancers is the fact that this subject is so often taught as a side line. He points out that when the teacher does not understand the proper method of building a solid foundation the pupil is necessarily limited to elementary accomplishments. Mr. Wills stresses the fact that teachers who give instruction in acrobatic dancing should give the subject the same consideration as any other type of dancing in order to produce finished performers.

•

Vincenzo Celli, who has had one of the most glamorous careers in ballet annals, is now conducting a school in New York. Celli's was the last pupil of the great Enrico Cecchetti, and at twenty-one he inherited the maestro's position as master of ballet at the renowned La Scala in Milan, the most sumptuous center of opera and ballet in the world. For ten years he worked there as primo ballerino and choreographer. He also toured with Pavlowa.

Recital is a new perfume recently introduced by F. Millot and which, because of its name and its unusual appeal to those appreciative of the last word in culture and art, makes a perfect prize, gift or souvenir of a dance recital. Youngsters love perfume and the use of it stimulates their interest in being fastidious, particularly when they're attending parties. So while they learn to grow in grace in dancing school, they learn the subtleties of charm through the application of perfume.

•

Eafim Geersh has developed, after 24 years of continuous study with such masters as Michel Fokine, the American Technique of ballet dancing. This new method is a free movement, composed of the steps and expressions of the classical ballet combined with the graceful form of natural movement.

• ALBANY, N. Y.—Oscar Hallenbeck of the Oscar and Gertrude Hallenbeck Dance Studios, presented his annual mid-season Recital Revue, *Dance Varieties,* February 17 with the Albany Civic Ballet and 200 students to a capacity audience. Miss Gertrude Hallenbeck is a student at the School of the American Ballet this season and will make her concert debut May 15, at the Albany Institute of History and Art. A short Concert tour will follow.

•

Paul Yocan, who has recently opened a Studio of the Dance in Kingston, N. Y., was for several years prominent in Broadway musicales and R.K.O. productions and was a headliner in several Keith-Orpheum productions. Mr. Yocan spends a great deal of his time now preparing acts for local organizations.

• ROCHESTER, N. Y.—Thelma Biracree of the Eastman School of Music, and Lorraine Frances Abert, who also owns a studio in this city, have proved that petty jealousies among dancing teachers are unnecessary. For the past two years they have combined their efforts and have conducted classes in ballroom dancing at some of Rochester's country clubs. This venture met with such success that they have decided to join forces in conducting a summer Normal Course for other teachers this season.

Louise Butler, *pupil of* **Virginia Lisette Sexton** *and assistant teacher in the Lisette School in Easton, Penna.*

• SCHENECTADY, N. Y.—The Joe Price Professional Dancing Studio is only in its infancy in the city of Schenectady, although its founder, Mr. Joe Price, has operated a studio in New York City for the past twelve years and has several other schools in various places. Mr. Price feels that the children who are taking dancing in his studio will soon become finished dancers under the capable direction of Walter Hyde, one of New York's sensation Rhythm Dancers. This studio is one of the very few that maintains the services of a staff physician who examines the pupils at regular intervals.

• SOUTH ORANGE, N. J.—Miss Turner, of the Leona Turner School of Dancing, directed the dance numbers for *My Irish Rose* which was presented March 16 and 17 by Saint Michael's Church in Cranford, and is now concentrating on the dance numbers for a minstrel to be presented at Saint Ann's Church, Newark. The cast of this production is under the direction of Ruth Mason, assistant teacher at the Turner School.

Bob Funger, a member of the professional class, is coaching a dance number under the supervision of Miss Turner for a show to be given by the Knights of Columbus in Maplewood. Both the Cranford and South Orange Studios are busy preparing for a new musical revue, *Take a Letter,* which will be presented May 19 at Columbia High School, Maplewood.

Audrey Burkenroad, *pupil of the Ruth Arnold School in Burlingame, Calif.*
Photo by Romaine, San Francisco

Nina Dunkel, Irina Stupenkoff, Mara Krasnapolska *and* Natalie Drozdick *in a Russian Dance taught by* Olga Tarassover *under the supervision of* Madame Anderson Ivantzova

•

ARLINGTON, Mass. — The Curry School's annual Six to Sixty party will take place April 15. This party has become an institution, substituting for the usual recital form in that it provides dancing for the parents between numbers by the students. The high school auditorium is used and the orchestra is placed on the stage, with those of the audience who want to avail themselves of the chance to dance being seated on the main floor and those who merely come to watch the recitalists and the social dancing seated in the balcony.

• ROXBURY, Mass.—George E. Sandler reports that his recital this season will include the famous ballet, *Petrouchka,* and will feature George Sandler, Doris Gorstone and Charles Trafton.

Judy Ruth Cunningham, *four year old daughter of* Julia Cunningham, *Washington, D. C.*

• CUMBERLAND, Md.—Mr. Lee Winter of the Lee Winter Studios, will conduct a dance camp near Martinsburg, W. Va., less than one hundred miles west of Baltimore, from June to September for the enthusiastic young dance student who chafes at the gap in her training periods. Classes are conducted three hours daily in ballet, tap and ballroom dancing. In addition to Mr. Winter's own students, groups from other schools with their teachers spend from one week to the entire summer in the camp. The camp is under the direct supervision of Mr. and Mrs. Winter, who spend their entire summer there.

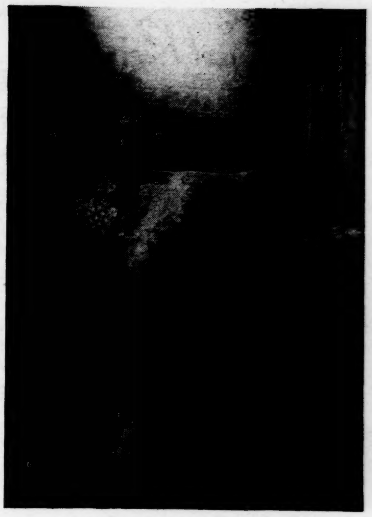
• TAMPA, Fla.—The Tampa District Contest sponsored by the Florida Society Teachers of Dancing will be held on Saturday afternoon and evening, April 29, at the Federated Clubhouse Auditorium. The same date will see the Orlando District Contest at the Municipal Auditorium there.

•

The Mae Rose Studio of Dancing will present its annual recital on April 29 at the Federal Theatre.

•

The Tampa teachers who plan recitals in May are: Ella May Holder, Myrtle Henderson Byron, Zena Morrell, Kent McCord and Sara Knight.



Jocelyn Manville, *10 year old pupil and Protegee of* Moscotte Moscovina, *Daytona Beach, Fla.*
Photo by R. H. LeSesne

•

Josef Castle, who has made several productions for the Federal Theatre of Tampa, is preparing a new program to open April 10. The production is titled *Invitation to the Dance* and the four ballets to be presented are: *Tales from the Vienna Woods, From the Earth—Spring, Krazy Kat* and *Bacchanale.* The orchestra will be augmented for the entire week's run of the bill at the Rialto Federal Theatre.

• LOUISVILLE, Ky.—Mr. Arthur Lane and Miss Bertha Gerlach were married February 10. Mrs. Lane is an assistant teacher in ballroom. Arthur Lane conducts his own school here.

• NASHVILLE, Tenn. — Margaret Ann Ramsey is now connected with the Buzbee Dance Studios at the Hotel Tulane. Mr. Buzbee and Miss Ramsey have succeeded in gaining the consent of the school board to inaugurate a dance program in the schools in Nashville and Davidson County. The program will include social dancing, ballet, character and tap.

• CHAMPAIGN, Ill.—Miss Rose of the Thelma Leah Rose School of Dancing is proud of her prize dancing collie dog, who was ten years old February 10. The dog sits and taps her two front paws and knows the difference of single tap, double tap, and military taps. The dog executes an Irish dance when she puts a hat on and can do many other tricks. Miss Rose's studio draws pupils from about eighteen towns in the near vicinity.

• ST. PAUL, Minn.—Yohan Steiffer reports that he has opened a new school in the downtown section. He has been very busy preparing his work for the coming state fairs.

• MINNEAPOLIS, Minn. — The Twin City Dancing Teachers Guild voted to present a six-day Normal School for teachers commencing June 19.

•

Students of the Joy Studio in this city edit and publish their own paper which gives all the important happenings of the month. The honor of being Editor-in-Chief goes to a different student each month.

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Off the Record

by WALTER WARE

Lac de Cygne

Despite the fact that many of the greatest musicians have written especially for the dance, the acquisition of the proper musical frame for the dance picture has been an almost unsurmountable hazard to choreographers and teachers. Recently, however, the musical repertoire of the contemporary ballet as well as hundreds of other compositions which lend themselves to various forms of the dance have been made into superb phonograph recordings, many of them under the direction of conductors eminently associated with the dance. These records will be reviewed in this department monthly hereafter.

It is a desire to provide new sources of inspiration for teachers, pupils and choreographers that prompts THE AMERICAN DANCER to offer this service. Readers are invited to write for help on any problems concerning music for the dance.

NIGHTS AT THE BALLET,
Victor Records Nos. 36214-36317-36218-36221.

Here, on four twelve-inch records, are excerpts from the foremost ballets which are being performed today arranged in a tasteful mosaic of highly diversified and richly melodious ballet patterns. This album contains a veritable musical history of ballet from 1870 to the present decade.

Record No. 1 contains the lively *Préambule* from Schumann's *Carnaval,* a ballet first produced by Fokine in 1910 with Nijinsky in the leading role; a C-sharp minor waltz of Chopin's from Fokine's well known *Les Sylphides;* the *Dance of the Little Swans* from *Swan-Lake;* a bustling *Tarantella* of Rossini from Massine's *La Boutique Fantasque;* the familiar *Dance of the Sugar Plum Fairy* from *Aurora's Wedding* and a generous portion of Ravel's *Bolero* which was written for the dancer Ida Rubenstein in 1928.

Record No. 2 contains Strauss' *Blue Danube Waltz* as played in Massine's *Le Beau Danube;* Chopin's A major prelude from *Les Sylphides,* the little Prelude which Riabouchinska dances so beautifully; *Tempo de Ballo,* a fragment from the Scarlatti-Tommasini score of *The Good Humored Ladies;* excerpts from Tchaikowsky's *Fifth Symphony,* the full score of which, as we all know, Massine used for *Les Presages;* the *Waltz of the Flowers* from the same composer's *Nutcracker Suite;* and the *Waltz* from the beloved *Coppelia* which was first produced in 1870.

Record No. 3 is a medley of a portion of Weber's *Invitation to the Waltz* (Fokine's *Spectre de la Rose*); the *Polovetsian Dances* from Borodin's *Prince Igor;* the *Russian Dance* from Stravinsky's *Petrouchka;* and the highly colorful *Miller's Dance* which Massine dances so magnificently in De Falla's *Three-Cornered Hat.*

Record No. 4 runs through part of the first movement of Rimsky-Korsakov's exotic *Scheherazade;* more dances from *Prince Igor;* a plaintive *Scena* from *Swan-Lake,* the one which Danilova dances with such technical and poetic perfection; the tender *Chopin* movement from *Carnaval;* the E-flat *Waltz* from *Les Sylphides;* and the animated *Galop* which concludes Bizet's diverting *Jeux d'Enfants,* first mounted as a ballet by Massine in 1932.

Together, these records comprise an amazingly colorful and inspirational cross-section of ballet since the creation of *Coppelia* in 1870. Recorded by a full symphony orchestra under the direction of Walter Goehr, well known European conductor, each one represents a charming ballet-bouquet. This is an album recorded with such understanding of the dance and with such a clarity of purpose that no dance lover should be without it. They will serve excellently for the teaching of dance appreciation in the studio and to provide the musical background of entire dance arrangements either in the studio or upon the stage.

SWAN LAKE,
Victor Record No. 11666*A*-*No.* 11666*B*.

This Victor Red Seal recording of Tschaikovsky's music by John Barbirolli and the London Symphony Orchestra should also be of special interest. The first scene of the Ballet, the *Dance of the Little Swans* and *The Waltz,* are included.

Aside from being a valuable item in the library of music for the dance, this is an excellent record for the teacher to use in the studio for those who have been inspired by a performance of this ballet. Dance tempo is strictly adhered to throughout all of these records.

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DANCE EVENTS REVIEWED

(*Continued from page* 23)

work, *Current Events*, and the old and popular *Fridolin on the Road.*

Miss Schoop grows ever more popular with audiences. This admiration goes beyond the pleasure of theatrical entertainment which she presents, and has become a personal thing. The generous, broadly humanitarian concept of her work, the ability to laugh a bit at sorrow, to release emotions through laughter, even though a tear be present, the excellence of her own work, and the sublimation of her company, have made her appearances an eagerly awaited event each season.

Edith Carola, Otto Ulbricht, Katta Sterna, Gita Wallerstein, Meta Krahn, Marie Raae, and indeed the whole company are greeted with cheers as old friends.

It is interesting that *Fridolin,* her first work, remains her best. The scenes and sequence of events are more closely knit and

(*Continued on page* 38)

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A LA VALSE—(Medium)
AMARYLLIS—(Medium)
ANNA POLKA
APRIL SHOWERS
BELINDA POLKA—(Dainty, simple)
CAPRICE—Ballet solo
CHAMINADE'S PIERRETTE — An advanced toe solo which requires daintiness.
COLUMBINE—Dainty Toe Solo
COQUETTE POLKA—(Advanced)
DRAGON FLY
FASCINATION VALSE—(Simple)
FAUST VALSE—(Very simple)
FIRE BIRD—Classic toe solo. (Interpretive) Large arm movement should be maintained endeavoring to represent bird-like motions.
GALOP BRILLIANTE—(Simple) (for class)
GRAND VALSE BRILLIANTE—Classic toe solo for children, medium knowledge of ballet technique.
GREEN AND GOLD—An eccentric dance. Needs a dancer able to do high kicks.
KALEENKA (Russian Folk Dance)—The dance has been adapted to one of the most charming Russian Folk Melodies.
LA COQUETTE—A character solo dance in which a page enters handing the dancer a letter. There is a little pantomime.
LA DANSEUSE—(Advanced)
LITTLE FLOWER GIRL—Simple character solo. The dancer enters with a basket of flowers, which are gracefully thrown out during the dance. A toe dance, but may be danced flat.
LITTLE MAIDS OF NAGASAKI—Character group 6 children. 4 girls enter with lanterns, 2 with fans.
MEXICAN FLOWER—In the Tango style of old Mexico. Finish should be played very fast.
MEXICAN HAT DANCE—Line of eight girls.
MOMENT LYRIQUE—Simple toe solo, ages 9 to 12.
THE HUSSAR (Hungarian Military Dance) — Dancer carries a whip, used in time to the music.
PAS DE DEUX—(Advanced, for two girls)
PAS DE LA COEUR—(Very simple)
PEACOCK
PIERRETTE—(For beginners on toes)
PIERROT (As danced by Volinine, Pavlowa's Partner)—Very playful pantomime.
PIZZICATI—(Advanced)
POET'S LOVE
POLISH BRIDE
POLKA MIGNON
POLKA MUSETTE—A couple dance in which there is some very good pantomime. Lively music.
POLKA L'ESPRIT FRANCAIS—French Polka
POLKA PIQUANTE—We highly recommend this dance for all beginners.
ROSE-MARGUERITE—A toe solo. (Medium difficulty) knowledge of ordinary technique required.
RUSSIAN DANCE—Simple Folk dance in which a large colored handkerchief is used.
SCENE DE BALLET—(Medium)
SERENADE D'AMOUR—There is some acting in this dance. Man has guitar, girl a rose in bodice. Coquetishness of girl's part well described.
SILVER STAR POLKA—(Simple)
SPANISH BALLERINA
SUGAR DOLL—An advanced semi-character number to be done on toes or half-toes.
SYLVIA DANCE—(A simple polka)
THE WAY OF OLD PEKING—Simple Chinese dance with quaint, and most amusing little steps and actions. Original music.
THE COURT DANCER—(Simple)
THE MOON FAIRY—Classic toe
TULIP TIME—Dutch couple dance in wooden shoes.
VALSE AMOREUSE
VALSE BLUETTE
VALSE CLASSIC—A graceful dance full of pretty steps, quite simple. Attracive valse music.
VALSE ELEGANTE—A dance with graceful body movement. Has pretty coda and startling finish.
VALSE IDEALE—(Simple)
VALSE POETIQUE
VALSE POLONAISE—(Advanced)

CHARACTER AND NATIONAL DANCES

BALLOON DANCE
BOLERO—(Simple)
BRAHMS HUNGARIAN
CAUCASIAN VEIL DANCE
CHINESE DANCE
DANCE OF THE MAGYARS—(Hungarian)
GOPAK—(Ukrainian dance)
GERMAN PEASANT DANCE
HUNGARIAN FOLK DANCE
MAZURKA CAPRICE—Classic Mazurka.
POLISH MAZURKA—(Danced in heeled shoes)
RENDEZVOUS—(With mask)
ROSE OF OLD MADRID—(Spanish)
RUSSIAN FOLK SONGS—Russian Dances.
RUSSIAN MAIDS
RUSSIAN PEASANT DANCE
RUSSIAN SWEETHEARTS
RUSTIC CARNIVAL
SUNNY ITALY—(Easy)
TAMARA
TYROLEAN FOLK DANCE—(For class formation)
TARANTELLA—(Italian)
THE JOCKEY
TROIKA—(Russian Dance)
UKRAINIAN DANCE—(Russian style)

COUPLE AND GROUP DANCES

CHINESE LOVE STORY—(For 3 people, humorous)
HUNGRY DON JUAN—(Very funny)
OBERTASS
RUSSIAN COUPLE DANCE
SKATING DANCE—(Couple)
TWO LITTLE GIRLS IN BLUE

INTERPRETIVE AND MUSICAL COMEDY

BON VIVANT—(Musical comedy)
BOW AND ARROW
DANCE SERPENTINE
FIREFLY—(Simple toe or flat)
GOLDEN DOLL
POMPONETTE—(Musical comedy)
SCARECROW DANCE—(Amusing)
THE WHITE PEACOCK—(Strictly interpretive)
YOUNG AND OLD—(Dance with a mask)

MISCELLANEOUS

Dances with Music and Description

BADANIERE—(Simple)
CHAMPAGNE GALLOP
DANCE TYROLESE—(Simple folk dance)
ECHO DE BALLET—(Advanced)
ESMERALDA GALOP—(Charming music)
GAVOTTE LADY BETTY—(Very simple)
MOMENT LYRIC
NA BEREGU VOLGA
NAUGHTY GIRL POLKA
PETIT POLKA—(For class work)
POLKA CAPRICE
PUPPETS—(The dangling of arms throughout dance)
SLEEPING BEAUTY WALTZ
SUITE OF SIMPLE DANCES
SUITE OF SIMPLE FOLK DANCES
TITANIA—Simple toe solo

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5. TAPPING BY MAIL. (Boy and Girl pantomime and eccentric dance.)
6. DICTATION. (Office scene using Boss and three Stenographers with typewriters.)
7. HIGH HATS IN HARLEM. (Novelty strut tap.)
8. HITTIN' THE HIGHWAY. (Pantomime tap story of boy and girl trying to thumb a ride.)
9. TAP-A-TERIA. (Comedy tap story in a French cafe. Two boys.)

BEGINNERS TAP ROUTINES

10. FOUNDATION TAP ROUTINE.
11. TINY TOTS TAP.
12. BEGINNERS TAP.
13. FUNDAMENTAL TAP.
14. SIMPLE SOFT SHOE (A).
15. SIMPLE SOFT SHOE (B).

INTERMEDIATE TAP ROUTINES

16. TAPTIME.
17. SWINGTIME.
19. INTERMEDIATE RHYTHM (B).
20. HOT-CHA TAP.
21. INTERMEDIATE RHYTHM BUCK.
22. RHYTHM TAP ROUTINE.
23. DRUM ROLL RHYTHM. (Military Rhythm.)
24. MILITARY TAP ROUTINE.
25. SUZI-Q. (Tap Version.)

ADVANCED TAP ROUTINES

26. TAP TEASERS. (Rhythm and riff.)
27. RHYTHM-TIME. (Rhythm.)
28. ASSORTED ROLLS. (Various rolls.)
29. THE ROGASTAIRE. (Boy and Girl.)
30. RHYTHMETTE. (Rhythm and riff.)
31. ADVANCED RHYTHM BUCK.
32. BUCK-O-MANIA. (Rhythm buck.)
33. RHYTHMOLOGY. (Rhythm off beat.)
34. CHINATOWN TAPICS. (Chinese laundry. Two Novelties.)
35. BALLIN' THE DRUM (Military novelty. Bouncing ball on drum.)
36. DOT AND DASH. (Boy and girl novelty pantomime in a telegraph office.)
37. SKIPPING THE BEAT. (Boy and girl. Special song 50c extra.)
38. PULLIN' THE SKIFF. (Solo or group hot-cha. Song 50c extra.)
39. TANGLEFOOT. (Solo or group hot-cha. Song 50c extra.)
40. RIFF-TIME. (Advanced riff rhythm.)
41. FLASH RHYTHM. (Snappy hard intermediate.)
42. BUCKETTE. (Intermediate Rhythm Buck.)
43. RHYTHM BUCK ROUTINE. (Intermediate.)
44. ADVANCED SOFT SHOE. (Effective toe and heel work.)
45. INTERMEDIATE SOFT SHOE. (Flashy solo or group.)
46. FOUNDATION TAP. (Good for beginners.)
47. THE DIPSY DOODLE. (A long effective semi-advanced routine.)
48. BABY TAP ROUTINE. (Effective for babies.)

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NEW HORIZONS

(*Continued from Page* 20)

movement. It is not difficult to learn to draw. Anyone can do it. It is not difficult to learn color technique. The technique of music composition is more involved, but it can be assimilated very rapidly by one who has a need for it.

There is being born today a new art—and this art is the dance. This has but a rudimentary connection with the dance of the past. It is not only an outgrowth of past expression in movement, but of the past of sculpture, of painting, of music, of drama. As man progresses, he constantly evolves new art forms, and we are at the birth of a super-art form. It will take a super-artist to use the medium—but there lies the great opportunity of the dancer. There lies the future of art. You who do not or cannot agree are living by standards of the past. If one is to be worthy as an artist, he must accept the responsibility for leading the way to what is a constantly widening perception of Reality and Truth. This necessitates a broadening medium. What would have been a superhuman task two centuries ago is now within the range of the artist. The span of human life has been greatly lengthened. We have been granted by science more time for accomplishment. Therefore our accomplishment should be greater and based on wider foundations. The dancer has been getting off too easy.

Let the standards be raised to fit this new art and we shall have the great art for which the world has been so long crying. Have you not all heard "The theatre is dead," "Sculpture died with the Renaissance," "Where are the Shakespeares and Leonardos—the Wagners, the Platos of our age?" They are yet to become evident. But they will not use the art forms of the past—but as the greatest artists have always created their own forms out of the stuff of their age—so we may expect great artists to rise in the dance, and by way of further illustration, in the motion pictures. And the motion picture will be utilized in the not too distant future to preserve dances and dancers. When that time arises, the dancer will also have to know the technique of photography so as to utilize it to further broaden his medium.

Perhaps he will then be no longer called a dancer, but by some other name more expressive of his complete medium.

D. T. B. A. BULLETIN

By Marguerite Reynolds

At its first monthly meeting since affiliation with the Dancing Masters of America, the New York DTBA was host to Direct Members of the DMA Sunday, March 26, at the Park Central Hotel in New York. The material program included a Tap-Acrobatic Routine by Jack King; two intermediate ballet numbers by Nadia Gueral, and intermediate and advanced ballroom by Bill Meeker and Lynn Atwood, of Donald Sawyer's staff. On the program as an added feature were Walter U. Soby, Secretary of the DMA, and Lorraine Murphy, who gave a demonstration of the Dutch Ballroom Novelty, *Hi-Ha Holland*. Honored guests of the day were Mr. Soby and Leroy Thayer, President of the DMA.

A short demonstration of the *Castle Walk*, featured in R-K-O's *The Story of Vernon and Irene Castle*, and starring Fred Astaire and Ginger Rogers, was arranged by Mr. Meeker. Taking part in the demonstration were Mr. Meeker and Miss Atwood; Fred Frobose and Maidie du Fresne, and Billy Murphy and Virginia Wheeler.

On April 23 the Association will present a group of dances made popular by the Castles, and portrayed in the picture. Donald Sawyer, assisted by Myrtle Pettingale, Cleveland, O., will have charge of the demonstration to be held at the Park Central. Ivan and Margit Tarasoff will handle the ballet assignment for this gala meeting, and Maidie du Fresne and Jimmy Donnelly have arranged a musical comedy number to round out a session which promises to be one of the most interesting ever held by the DTBA.

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D.M.A. BULLETIN

(Continued from Page 25)

STATE DANCE CONTEST

The Florida Society of Teachers of Dancing, Affiliated Club No. 2, are conducting a State-wide Dance Contest in Florida. The purpose of the Dance Contest is to promote interest among dance students and to raise the standards of dancing throughout the State. Contestants may enter the contest under the following classifications: Ballet, Interpretive or Natural, National or Folk, Character or Dramatic, Tap, Ballroom and Adagio. Contestants are divided into classes according to age: Class A, children under 7 years; B, 8 to 10 years; C, 11 to 13 years; D, 14 to 16 years; E, 17 to 21. The final awards will be presented at Orlando May 6. Miss Juanita Rios, Tampa, Florida, is State Contest Chairman. The Officers of the Society are: Mrs. Grace Thomas, President; Irene Lake, 1st Vice-President; Lola Zane, 2nd Vice-President; Zena Morrell and Morrelle Buchanan, District Governors; Josef Castle, Secretary-Treasurer. District Chairmen for the contest are: Theresa Rubenstein, Miami Beach; Virginia Dell Bernreuter, Jacksonville; Margaret Pierce, Orlando; and Hilda Lipsey, Tallahassee. The March meeting of the Society was held at the Orange Court Hotel, March 5th. The dance program for the day consisted of Virginia Dell Bernreuter, who taught tap; Juanita Rios, Irish Clog; and Josef Castle, character.

●

WASHINGTON, D. C.

Members of the Dancing Teacher's Club of Maryland, Virginia and Washington, D. C., were guests of the Philadelphia Association at their regular monthly meeting April 2.

Treasurer Charles Henkel of Newport News, Va., is reported as being quite ill and confined to a hospital.

●

Mrs. Virginia M. Patterson of Philadelphia, a prominent member of the D. M. of A., reports that her husband died very suddenly the first week in March.

●

SOUTH TEXAS ASSOCIATION

March 19 the South Texas Association held their regular meeting at the Isabel McKenna School of Dancing at Dickinson, Texas. Second Vice-President Ruth Phillips presided at the meeting as President Judith Sproule was unable to attend. It was announced that Miss Leona L. Mellen was appointed as 1st Vice-President of the Association, to fill the unexpired term of Mrs. Beach, who declined the election of office. Miss Dorothy Weikerth taught tap and Roy Mellon taught an Exhibition Waltz. Miss McKenna entertained with a Tea—about 40 members attended. Mrs. Ann Geizendanner of Houston won the attendance prize. The next meeting will be held at Miss Miriam Widman's Studio at Beaumont, Texas, June 25.

●

WISCONSIN CLUB

The March meeting of the Dancing Masters of Michigan was held at the Studio of Adele Artinian, March 20. Appearing on the program were: Leo Kehl, ballroom; Edna Christensen, folk dances and baton swinging; Mrs. E. Green, ballet and Jack Wolfram, tap. Luncheon was served following the meeting. The April meeting is to be held in Milwaukee, and the May meeting and banquet will take place at the studio of Cleo P. Smith of Fond du Lac, Wis. It is reported that Robert Burns is still confined to St. Mary's Hospital, following his recent accident.

●

CALIFORNIA CLUB No. 13

At the March 5 meeting of the California Association Teachers of Dancing, held at the McFarland Joy Studio in San Francisco, plans were made to sponsor a two hour program, once a month, at the San Francisco World's Fair. The day's program consisted of Gayle Carns, tap; Clarabelle Hamilton, toe dance for group; and Alice Zwillinger, ballroom.

●

TEXAS ASSOCIATION

The newly elected officers of the Texas Association Teachers of Dancing include: Frances Burgess Bleeker, President; Virginia Self, 1st Vice-President; Minnie Rhea Sullivan, 2nd Vice-President; Annette Duval, Secretary; S. Camille Long, Treasurer; Bertha Lacey, Past President; Directors: Elmer Wheatly, Judith Sproule and Mary Rose Jones.

●

TENNESSEE, ARKANSAS AND MISSISSIPPI

At the Peabody Hotel, March 19, the Tennessee, Arkansas and Mississippi Dance Teachers Association held a four hour normal course, luncheon and floor show. Mr. J. Allan MacKenzie of Chicago presented tap routines. Baby work was also presented.

●

HEART OF AMERICA CLUB

Ted Shawn gave a lecture March 19, sponsored by the Heart of America Club. Their next meeting will be held April 2 at which Miriam Marmein will present a program.

●

BIRMINGHAM, ALA.

Mildred Adams states that business is fine in Birmingham. She is to have an early recital as she plans to leave the first of May for Manila to visit her cousin Frances Middleton and, of course, will be unable to attend our Convention at New York.

●

DANCING MASTERS OF MICHIGAN

The annual spring Normal School of the Dancing Masters of Michigan was held March 26 at the Book-Cadillac Hotel, Detroit, featuring Berenice Holmes, Fran Scanlan and Donald Sawyer. A banquet was held in the Mayfair Room at the Book-Cadillac following the instruction program.

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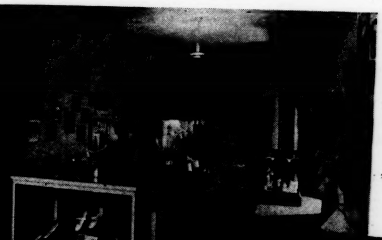

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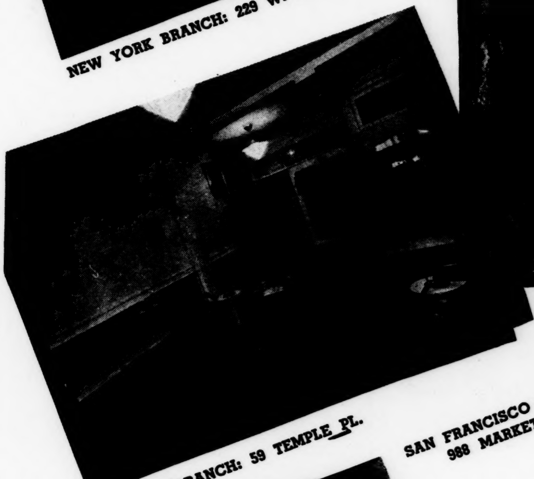

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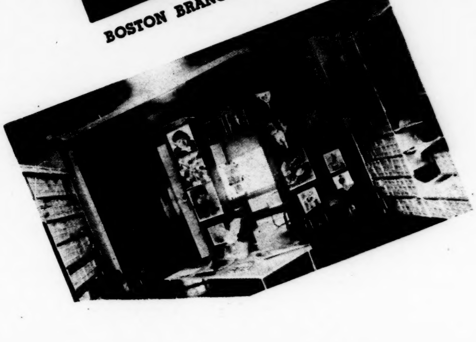

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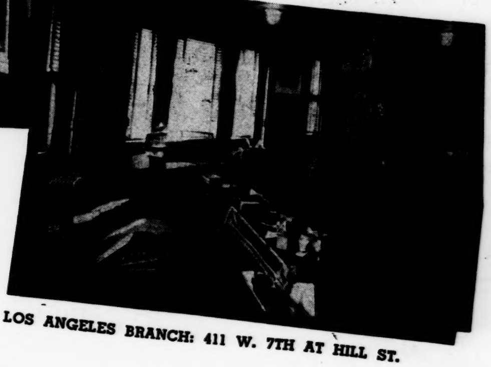

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DANCE EVENTS REVIEWED

(*Continued from page* 34)

carry along from the first to the last without a break in continuity, building without hesitation to the final parting, which is still a beginning. The *Blonde Marie* is perhaps the most hilarious work. *All for Love* leaves one feeling that she could have done so much more with it, although there are excellent and moving moments; and weakest of all is her new dance, *Current Events,* in three episodes. The opening, People without Work, was not strong enough in its point to get over to the audience. The aimless hopelessness of the people was not defined with sufficient force to carry over the feeling for which Miss Schoop was striving. Business Is Business was very amusing, and so is Sport Is All, but as the last episode it should have built rapidly to a swiftly paced finale.

●

LESTER HORTON GROUP, *Ebell Theatre, February* 17.

Demonstrations of technique and methods are becoming more and more popular with modern dance groups, and with their audiences.

Lester Horton's group demonstration showed the development of the group as individual dancers, and of Mr. Horton's style in technique and choreographic creation. His work is entirely personal, a natural growth and development from his own personal background and experiences. Whatever means his development took, today he emerges a completely individual and brilliant technician and choreographer, representative of the West, in which he has worked, and well able to meet any modern dancer on an equal footing under any circumstances.

This program was divided into three parts. Part One: Technique in Compositional Forms, Studies in Turns, Falls, and Dimensional Springs. Part Two: Dance Construction, Symmetrical and Asymmetrical Structure, Motive Phrases, Studies in Contrast, Technique with Platforms.

Technique with Platforms should have closed Part One, so Part Two might have closed with a section from Fanatical Action, which was used to demonstrate the last part of Studies in Contrast. In this number Eya Fechin, who has improved remarkably in the last year, replaced Bella Lewitzky, who was ill and unable to appear. Miss Fechin filled the role very creditably and did beautiful work throughout the program. Other outstanding performances were given by Kita Van Cleve, Eleanor Brooks and Pat McGrath.

Mr. Horton spoke during the demonstration, describing clearly the reasons and motivations behind the methods of technique and choreographic composition.

The last, or Third Part, of the program consisted of three dances—*Departure from the Land,* danced by Lester Horton and Eleanor Brooks; *Five Women,* reminiscent of the earlier *Women Waiting,* showing the richer technical vocabulary and choreographic pattern and construction which he has mastered; and *Tierra Y Yibertad,* the concluding number of *Conquest,* a long ballet, in which Brahm Van Den Berg made his only appearance of the evening.

There is one inevitable conclusion reached after seeing demonstration programs of all the moderns: that the "stuff" of modern dance is often richer, in itself more important, than the use it is put to by the modern dancer and choreographer. Modern dancers have the stuff of great dance, but they have been afraid to use it. Some have been bound to earth by political evangelism, others by the fear of being called ballet copyists. Now, with the growing popularity of technique demonstrations and the increasing sense of "theatre," they will be freed of inhibitions, and use all of this rich material to the greater and lasting glory of modern dance.

●

KURT METZE, *Friday Morning Club, February* 24.

Kurt Metze is a young dancer, recently arrived in this country from Germany.

His program consisted of three groups, opening with *Toreador,* by De Falla. Mr. Metze has a wide background of work, including all of the modern German dancers, Kreutzberg, Wigman, Van Laban, as well as ballet, in the Berlin Opera, where he danced for some time. He is an actor as well as dancer, in fact all of his numbers were strongly dramatic in theme, and were really more pantomime than dance.

His first numbers were all emotional and dramatic, too heavy for an opening group, mystic, surcharged with emotional realism. His dances are tinged with European morbidity and a fatalistic sense of doom. The American dance always has an overtone of hope, and for our taste he must cultivate some lighter numbers. For a matinee his program was too depressing.

In this program both the thematic material and his choreography were too similar and repetitious.

In his second group, *The Archer* showed flashes of his ballet training. He has a fine body, shows good training, fine elevation and real enthusiasm in his work, and he should make greater use of them. He has become so lost in his dramatic theme that he has forgotten to dance. It would do Mr. Metze a world of good if he could join a modern American dance group. His contribution to the group would be great, and he would rapidly acquire an American viewpoint toward his work, and learn our taste in dance concert. He would learn to express himself more fully in movement as opposed to pantomime.

The number most enjoyed by his audience was the gay *Sailor Boy's Dance* with which he closed his program.

●

FELY FRANQUELLI, *Ebell Theatre, Mar.* 4.

L. E. Behymer presented Miss Franquelli assisted by Carnejo, Philippine pianist-composer, in joint recital for her second concert appearance.

Repeating some of the numbers seen on her first appearance here, her second concert was strengthened by inclusion of more Philippine and primitive character dances.

Outstanding on this, as well as her first program, are the gay *Tinikling,* plantation dance of Leyte; and *Mag-Asik,* native dance of Cotabato.

Chinese Legend and *Samoan Slave* are both weak interpretive dances which she should discard from her concert repertoire.

New on the program were *Igorot,* a tribal war dance, using short bamboo sticks for beating a percussive accompaniment as she danced; and *Tendera,* a village street vendor, a number much like her opening *Rice Planting,* and a charming closing number.

Miss Franquelli is so lovely to look at, and she has so much material that is delightful and interesting, that it is hoped she will discard the trivial interpretive numbers from her program.

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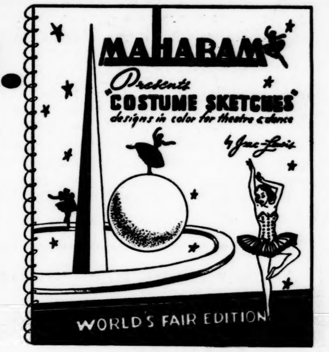

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FOOT-NOTES

(*Continued from page 24*)

BRUCE R. BRUCE has kept three lines of girls working out of Chicago steadily since breaking into production business last fall. The Sensational Brucettes are now appearing at the Ambassador Cafe in Detroit; the Bruce R. Bruce Big Six Dancers just closed at the Grey Wolf in Sharon, Pa., and the Versatile Brucettes opened April 7 at Sandusky, Ohio. Bruce's own costume shop has turned out 500 costumes for these dancers in the past year.

•

MURIEL KRETLOW, of Chicago, reports: Ted and Mary Taft closed an Oriental Theatre engagement, where their Fairbanks and Dietrich routine was a sensation. They sail for Australia August 16. . . . Mary Stone and Inez Gamble were in Florida for a vacation when Inez received a wire from the Chicago Times that a series of exclusive stories by her had been accepted for publication. . . . Orrin and Betty Lou have taken a new Kretlow routine for their eighth consecutive week at the Blackhawk. . . . The Muriel Kretlow Dancers were given a supper party in celebration of their nineteenth straight week at the Hi-Hat Club in Chicago. . . . Bud Mayfield has begun a new class in tumbling and acrobatics. . . . Maxine Marfield is now at the Bal Taborin in Paris. . . . The Muriel Kretlow Line returned from a tour of mid-western cities, where the Shell Oil Co. staged a complete vaudeville show for its dealers. The finale was a gala entertainment at the Palmer House before an enthusiastic audience of 2,000. . . . Betty Karger, character dancer, has been booked into the Hollendon Hotel, Cleveland.

•

THE KAMIN BOOKSHOP will feature an exhibition of modern photographs by Barbara Morgan and photographs of the ballet by Robert McAfee in their new art galleries on 56th Street, from April 14 to April 28. The public will be able to view these pictures any day from 10 a.m. to 10 p.m. and on Sunday from 10 a.m. to 3 p.m.

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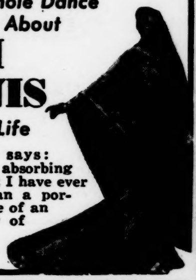

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